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THE CEREMONIES
OF SOME
ECCLESIASTICAL FUNCTIONS.

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ROBERTUS CAN. BROWNE, S.T.D.,

PRAELAT. DOMEST.,

Praeses Collegii S. Patricii, Maynooth,

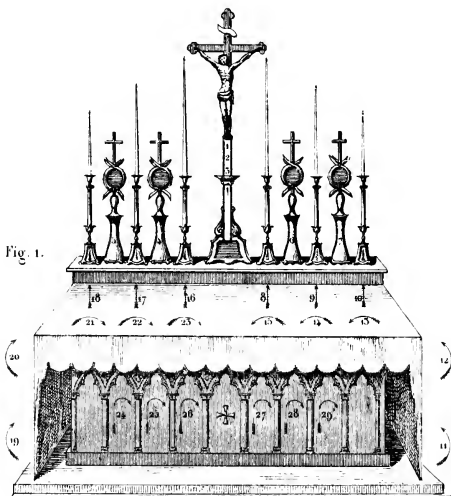
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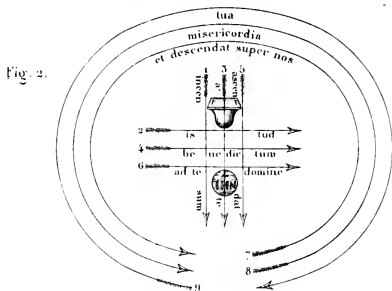
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THE CEREMONIES
OF SOME
ECCLESIASTICAL FUNCTIONS.

BY THE
REV. DANIEL O'LOAN,
Dean, Maynooth College.

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THE CEREMONIES OF SOME ECCLESIASTICAL FUNCTIONS.

INTRODUCTION.

OBLIGATION, OBJECT, AND EFFECT OF THE CEREMONIES.

The word *ceremonies* has various significations. Here we shall use it to signify the laws to be observed in public worship.¹ These laws are contained in the Rubrics. Theologians, it is true, distinguish between *preceptive* and *merely directive* Rubrics. But it must be admitted that even the latter impose some kind of obligation. For, undoubtedly, every one who has a share in public worship is bound by the very nature and end of worship to perform his part, not only with recollection of mind, but with grace and composure of manner. Now the very object of the Rubrics called *directive* is to enable the cleric while discharging any sacred function to attain this ease and gracefulness, without which he will bring discredit on both himself and his office. Hence speaking of the Rites or Ceremonies of the Church as a whole, Benedict XIII. said that “in minimis etiam sine peccato negligi, omitti, vel mutari haud possunt.”²

The rites with which God was worshipped under the Mosaic Dispensation were, in the words of St. Paul, but “weak and beggarly elements,” compared with those with which He is now worshipped; the ceremonies necessary for the solemnity and decorum of divine worship then, were but the shadows of the ceremonies employed in Christian worship; nevertheless God Himself was pleased to command the exact observance of those ceremonies, and to threaten with maledictions all who would neglect them, “But if thou wilt not hear the voice of the Lord thy God to keep

¹ Vide O’Kane, *Notes on the Rubrics*, 5, 6. ² *Con. Rom.*, 1725, *Tit.* xv., 1.

and to do all His commandments and *ceremonies*, which I command thee this day, all these curses shall come upon thee, and overtake thee, cursed shalt thou be in the city, cursed in the field," &c.¹ From this solemn command and threat, and from the infinite superiority of our worship over that of the Jews, we are justified in inferring that to neglect the ceremonies in discharging any sacred function, or to make light of them, would be a great insult to God. We should never regard anything pertaining to the worship of the Almighty as of little moment, or beneath our notice. The Jews, we know, were scrupulously exact in fulfilling down to the minutest detail the multitude of ceremonies, of sprinklings, and ablutions, which the law commanded. Even Pagan priests would lose their lives rather than omit or hurry over any part of the ceremonies which regulate their superstitious and degrading cult.

"The High-priest of the Law" [says an eloquent writer] "entered but once in the year into the Holy of Holies, and what solemn preparations, what careful precautions, what infinite attention, were used that he might not fail in the minutest of the ceremonies prescribed for an action, of which after all, the mere blood of an animal constituted the whole majesty. . . . Read the histories of ancient nations and you will learn with what respect the priests of their idols performed the ceremonies of their extravagant and sacrilegious worship; they would have fancied the empire menaced with the greatest calamities, if through want of caution and exactness, the empty pomp of their ceremonies were disturbed, or the least circumstances omitted in the superstitious detail."²

Surely the Christian priest or cleric, whose high privilege it is to worship the true God in the truest and most perfect manner, will not consider himself less bound to the exact observance of everything which the solemnity and decorum of his sacred functions demand, than did those priests, who either worshipped mere idols, or offered but a very imperfect worship to the true God, consider themselves bound not to omit one jot or tittle of all that they were commanded to observe in the discharge of their office.

¹ *Deut.* xxviii, 15-16.

² Massillon, *Conférences*, translated by Rev. C. H. Boylan, vol. II., Discourse II.

The object for which the Ceremonies of the Church were instituted is, as Clement VIII. expresses it, “ad Dei gloriam augendam, et ad Catholicae fidei unitatem ubique retinendam”¹ They are intended to contribute to the solemnity and majesty of divine worship, to raise the minds of men above material surroundings, and to help them to wing their flight to the Heavenly Sanctuary where the Blessed ever chanting hymns of praise prostrate themselves before the throne of the *Ancient of Days*. Were men like angels, pure spirits, they could worship God without ceremonies, and without any external symbols, but being corporal as well as spiritual, worship in some sensible form is essential to them. “Men,” says St. Augustine, “cannot be collected in any name of religion, unless the bond of certain signs, as if of visible Sacraments, connect them together.” To satisfy this natural craving, is one, and not the least, of the objects of the Sacred Ceremonies. And who, that has ever been present at any solemn function where all the ceremonies have been religiously observed, will say that they do not perfectly attain that object?

In Rome heretics and infidel philosophers are almost every year brought to recognise the truth of the Catholic religion, and to embrace it through the impressions made on their minds by the grandeur and majesty of some Solemn Office to which mere curiosity had led them. “They came to scoff, but remained to pray,” overcome by the supernatural beauty and sublimity of the worship they witnessed. Their conversion is the effect, God so directing, of the sacred ceremonies—but, of the sacred ceremonies exactly observed in all their details, in spirit as well as in letter, not, of the sacred ceremonies neglected altogether, or observed in a careless and slovenly manner.

Such effects were the sacred ceremonies at all times capable of producing: such effects have they at all times actually produced, “Brother Theodoric,” writes Cæsar of Heisterbach, “as he often told me, when a youth in the world, came merely to visit a certain novice who was his relative

¹ Constitution of the 10th February, 1596.

without any idea of being converted. It happened that one of the monks was buried on the same day, and when the community, having said the antiphon *Clementissime Domine*, proceeded then round the grave, with great humility, imploring pardon, saying *Domine miserere super peccatore*, he was so struck and excited, that he who before had resisted all the exhortations of the Abbot Gerrard now sought with many prayers to be received to conversion."¹ "We cannot tell" says a learned and holy bishop "how often we have seen the faithful confided to us, moved even to tears by our solemn majestic offices; and were we then to ask a poor sinner whom we should see coming to our confessional, what it was that brought him again to this practice of religion, which he had so long neglected, we should receive no other reply than the earnest and heartfelt exclamation: 'Ah! the beautiful office.'"² It is within the present writer's own knowledge that a Protestant of the Protestants, who happened to be present while an Irish bishop, still alive, was conferring the Sacrament of Baptism on an adult, was so moved by the impressive ceremonies employed in this rite, that he asked to be instructed, received baptism himself, and became a most devout Catholic. Instances such as these could be multiplied indefinitely.³ But enough has been said to prove how effectively the ceremonies of the Church appeal to the minds as well of the faithful as of unbelievers, and how powerful an instrument they are in the hands of God for bringing people to acknowledge and love the one true Religion. But, we repeat, if the ceremonies are not observed with scrupulous fidelity, so far from drawing men to reverence religion, they will but lead them to despise it.

¹ Müller, *Christian Priesthood*, ch. 24.

² *Cérémonial des Evêques*, commenté et expliqué par un Evêque Suffragant, Preface, 22.

³ We take the following apposite note from the *Irish Catholic* of December 8, 1888. "The well-known American General, Joe Wheeler, has become a Catholic. At General Sheridan's funeral he was a pall bearer. The Requiem Service at St. Matthew's Church, Washington, on that occasion so impressed him, that he began to attend the Catholic Church. Then he asked for instruction, and through a well-known priest's explanation in Catholic doctrine he was convinced that the Catholic was the only true religion.

PART I.

THE CEREMONIES OF SOLEMN MASS.

CHAPTER I.

THE CHOIR.

The space immediately in front of the principal altar of a church, and round about it, is called the *sanctuary*. The sanctuary is reserved for those ceremonies which are performed at the altar.

The space occupied by the clergy who assist at the sacred functions is known as the *choir*. Sometimes the floor of the sanctuary is raised one or two steps above the floor of the choir; sometimes both are on the same level.¹ In the latter case the respective limits of the sanctuary and choir are determined only by the ends of the choir-benches or stalls.²

In connection with the choir, three questions of great practical importance present themselves—1. What is the proper position of the choir in reference to the altar? 2. What is the form of the choir? 3. What is the first place, or place of highest dignity, in the choir? We will answer these three questions in order.

1. The position of the choir is regulated by the position of the altar. Usually the front of the altar is towards the nave of the church; but the altar may be so placed that the back of it, and not the front, faces the nave. When the front of the altar is towards the nave, the choir is between the altar and the people, and the altar is against the wall of the apse, or at a very little distance from it. But when the back of the

POSITION OF THE
CHOIR.

¹ Bourbon. *Introd. aux Cérémonies Romaines*, n. 47

² *Idem*.

altar faces the nave, the altar, it is evident, must be at a distance from the wall, and in this space the choir is situated.¹ In this latter case, therefore, the altar is between the choir and the nave, and the celebrant at the altar faces the people. The great Basilicas in Rome are arranged in this manner.²

In the churches of some religious and in many churches in France the altar, though between the choir and the nave, is turned, not towards the choir, but towards the people, so that the back of the altar is actually facing the choir. This arrangement was introduced by the religious orders with the object of screening themselves from the gaze of the people in the church while reciting the Divine Office,³ and was borrowed from the religious by the secular clergy of France. But, however convenient this arrangement may be for religious, it is wholly unsuitable for secular churches,⁴ and cannot be adopted or maintained in them without the sanction of the Holy See.⁵

In modern churches the altar is usually either against the wall or close to it, and hence the choir is merely a continuation of the sanctuary, stretching out towards or into the nave of the church. This is the arrangement we shall have principally in view, but where necessary we shall refer to the other arrangements mentioned.

2. The Choir is generally rectangular in form. Choirs having the altar between them and the nave of the church are, however, curved or semicircular in the side opposite the altar;⁶ but this form, as is evident, would not suit churches in which the choir is between the altar and the nave. For this curved row of stalls would entirely shut off the altar from

FORM OF THE
CHOIR.

¹ *Caerem. Epis.*, 1. 1, c. 13, nn. 1, 2. Bourbon. *loc. cit.*, n. 75. Vavas seur part 2, c. 2, n. 124.

² Vavas seur, *loc. cit.* note.

³ De Conny. *Cérémonial Romain*, 1. 1, ch. 1, note.

⁴ "Cette disposition, says Bourbon (*loc. cit.* note) "motivée par les règles ou les usages des religieux serait inopportune dans les églises du clergé séculier." In another place the same writer says, "Un chœur placé derrière l'autel est contraire à la tradition romaine."

⁵ *Revue des Sciences Ecclésiastiques*, vol. 14, p. 69.

⁶ Vavas seur, *loc. cit.* and plates 2 and 3. Bourbon, n. 75.

the view of the people. In this case it is usual to place the stalls or benches in parallel rows on each side of the choir.¹ These rows are terminated at one end by the sanctuary; at the other by the balustrade or *grille*, which usually separates the choir from the people. Where, however, the shape of the church, or other local circumstances will permit, it is not forbidden to erect stalls or benches facing the altar at the end of the choir opposite the altar.² Thus arranged, the stalls will run along the three sides of the rectangle. It will however, be generally convenient, if not necessary, to have a passage through the rows of stalls facing the altar.

There may be several rows of stalls on each side of the choir. They should be so arranged that the clergy occupying the stalls on one side would, when seated, have their faces towards those occupying the stalls on the opposite side.³ The stalls may be either all on the same level, or the front row on either side may be lower than the row immediately behind it.⁴

3. As the position of the choir varies with the position of the altar, so does the place of highest rank in the choir vary with the position of the choir. In choirs situated on the opposite side of the altar from the nave of the church, the place of highest rank is, as the French Rubricists put it, *au rondpoint*, or at the centre of the curved row of stalls facing the altar.⁵ In cathedrals with this arrangement of the choir, the bishop's throne occupies the position indicated.⁶ The place second in rank will then be to the right of the first place; and the third in rank will be to the left; and so on alternately. From this it follows that, when the choir is opposite the nave, the Epistle side is of higher rank than the Gospel side, contrary to the common rule. The reason for

¹ Vavas seur, *ibid.* plate.

² Bourbon, n. 78. *Revue*, vol. xiv., p. 261.

³ Bourbon, n. 75.

⁴ *Idem*, n. 77.

⁵ Bourbon, n. 75. Vavas seur, *loc. cit.* and plates. *Revue des Sciences Ecclésiastiques*, vol. xiv., p. 260.

⁶ *Caermoniale Episcoporum*, l. 1, c. 13, n. 1, and authors generally.

the departure in this case is, that the places take their rank not from the altar or the crucifix, but from the bishop, whose right is towards the Epistle side.

When the choir is in the nave of the church, or between the altar and the nave, the Gospel side has its proper rank, and the first place in the choir is that nearest the altar on the Gospel side; the second, the corresponding place, on the Epistle side and so on. In France this rule was not for a long time, and is not, perhaps, even yet, universally admitted. French masters of ceremonies—whose practice, we are sorry to say, has found its way into places distant from France—held: first, that in the allotting of places in choir there was no general rule which all were bound to follow, but that each church was free to follow its own customs; and, secondly, that at least when the altar is separated from the choir, even by a large sanctuary, the Epistle side should rank higher than the Gospel side, and the first places should be furthest from the altar.¹

But these contentions of the older French Rubricists, we need hardly remark, are quite unfounded, and have been ably disposed of in recent days by several of their own learned countrymen.² The *Ceremonial* regards it as a first principle

¹ The writer of the article "Choeur," in the *Dictionnaire des Rites Sacrés*, referring to the two positions which the choir may occupy, writes: "Les uns (chœurs) sont séparés et distants de l'autel, et les plus dignes du chœur en sont communément les plus éloignés, comme l'on voit dans les églises de France; dans ceux-ci le côté de l'Épître est le plus digne." The character of the separation necessary to justify so radical a departure from the established usage is shown by a writer in the *Revue des Sciences Ecclésiastiques*, to whom we have already frequently referred. He thus writes, vol. xiv., p. 201: "En suivant cette théorie les plus dignes devraient être les plus éloignés de l'autel toutes les fois que le chœur se trouve séparé de l'autel par un large sanctuaire."

² Thus writes Mgr. de Conny (*loc. cit.*) "Le côté le plus digne est celui de l'évangile, et la première place, celle qui est la plus rapprochée de l'autel." In a note he adds, "Ces règles ressortent clairement du cérémonial, lequel a été écrit en vue d'une disposition du chœur dans laquelle l'évêque a son siège du côté de l'évangile, c'est à dire à la droite de l'autel et le clergé se place de telle façon que les plus dignes soient le plus près de l'autel, et préférablement du côté le plus digne, qui est le côté droit du crucifix de l'évangile. . . . Du reste le système de placer les plus dignes

about which there can be no question, that the canons of highest dignity should be next the bishop, whose throne is placed on the gospel side of the sanctuary. The gospel side since it is to the right of the crucifix should certainly rank above the epistle side. Moreover, if the gospel side of the choir does not rank above the epistle side why is the bishop's throne placed at the gospel side? And if the clergy of highest rank should be farthest distant from the altar, on what principle, or for what reason are the principal clergy removed from beside the bishop, to give place to their inferiors? Why is the bishop left among or beside the inferior clergy, and not placed at a distance from the altar among the principal clergy? These arguments plainly have the same force with respect to non-cathedral churches as to cathedral churches. For, though in the former there is no throne, still the choir regulations must be the same in both, otherwise endless confusion would result.

The first place, then, is on the gospel side, and nearest the altar. But when there are several rows of stalls or benches there are several places equally near the altar. It remains, therefore, to determine in what row the first place is situated. To do this we must revert to a distinction already made. Either the rows of stalls are all on the same level, or those on the same side rise gradually one above the other from the front to the back. In the former arrangement the front row ranks first, and hence

le plus loin de l'évêque ou de l'autel rompt avec tous les principes du cérémonial, et il en rend souvent les prescriptions impraticables."

Bourbon, n. 79, uses nearly the same words. "Les places les plus dignes sont les plus rapprochées de l'autel," and n. 80. "Au choeur le côté le plus digne est celui de l'évangile, lors même que le choeur serait séparé de l'autel par un large sanctuaire." Indeed this author boldly asserts that even where local circumstances make it necessary for the dignitaries to take the places farthest removed from the altar, the gospel side is still to be regarded as of higher rank.

Vavasseur, *loc. cit.* says "Les plus dignes sont les plus rapprochées de l'autel, et le côté de l'évangile est le plus digne." The same author adds in a note "Si l'on excepte le cas où le trône est au fond et en face de l'autel le cérémonial ne suppose jamais un choeur où les plus dignes soient les plus éloignés de l'autel." Favrel has the very same words. Tit. 3, ch. 1.

the highest place in the choir will be at the end next the altar of the front row. If the stalls are arranged according to the latter plan the chief place is at the end of the back row nearest the altar.

There are two ways in which the clergy may enter choir. These are called by Rubricists the *processional* and the *non-processional* entry. The processional entry, if fully carried out, requires the clergy to walk two and two from the sacristy to the choir preceded by the acolytes, and followed by the celebrant clad in sacred vestments.¹ But even when the acolytes do not precede the clergy, nor the celebrant follow them, the entry may still be regarded as processional.² There is, however, a difference in the order which the clergy hold in the procession according as they are accompanied or not accompanied by the celebrant and the acolytes. In the former case those of highest rank are in the rear of the procession, and next the celebrant; those of lowest rank in front, and next the acolytes. In the latter the positions are reversed. The clergy of highest rank head the procession, those of lowest rank bring up the rear.³

This distinction as to the order in which the clergy should enter choir is indicated in the *Ceremonial*,⁴ and is given by Rubricists generally; and from the same sources, moreover, we learn that the more solemn processional entry should be made on all the great feasts, and may, if the clergy please be made on any day.⁵ In no case, however, should the clergy enter in this solemn processional manner unless for a function which requires the celebrant to be adorned with sacred vestments.⁶

This change of order among the clergy entering choir for the different circumstances in which they enter is somewhat difficult in practice, and is apt to cause from time to time considerable confusion. It would be convenient, then, could it be dispensed with altogether, so that the clergy might

¹ Vavasseur, Part vi., sect. 1, ch. 5.

² De Conny, ch. 8.

³ De Conny, *loc. cit.* ⁴ L. 1, ch. 15.

⁵ Bourbon, n. 412. ⁶ *Ibid.* 408.

always preserve the same order. And if we accept the authority of the writer of the article in the *Dictionnaire des Rites Sacrés* already referred to, there need be no difficulty about this. According to this writer the custom is almost universal for the clergy of lowest rank *always* to go in front, those of highest rank *always* in rear of the procession.¹ We cannot see any very strong objection to the adoption of this custom.

It may be laid down as a general rule, that the processional cross is never used in the procession to choir. There are, however, two exceptions, namely, when the clergy enter choir to assist at a Pontifical Mass, and when canons enter in solemn processional order.² In no case is a fuming censer carried in the procession;³ but, if the entry be for a function, such as exposition of the Blessed Sacrament, for which the censer is required almost immediately after the arrival at the altar, the thurifer may carry the censer furnished with fire, but without incense.⁴

A few minutes before the time for the commencement of the function at which they are to assist, the clergy assemble in the sacristy, or if the sacristy for any reason does not suit, in some other convenient place. They should be dressed in soutane, surplice and birretta. During the procession to and from the choir, the birretta is held in front of the breast, both thumbs being inside, and the hands joined or holding a book beneath.

¹ "Selon le Cérémonial livr. 1. ch. xv., les plus dignes du clergé doivent marcher les premiers au chœur quand ils n'y vont pas processionnellement, néanmoins, parce que l'usage contraire est presque universellement reçu, on peut faire marcher les moins dignes les premiers dans toutes les différentes manières d'entrer au chœur, et pour tous les offices, soit solennels, soit non solennels, afin d'éviter en ce point une trop grande singularité."

² Bourbon, n. 416, and note.

³ There is much diversity of opinion among Rubricists on this question. Bourbon (n. 417, note 1) cites four opinions. 1. The fuming censer should be carried at the head of the procession when the clergy enter to assist at solemn mass. 2. The fuming censer can be carried only where the custom of doing so has been established. 3. When the processional cross is used, the fuming censer should also be used. 4. The fuming censer is never used. The last opinion is adopted by Bourbon, who says it is held by the most correct of the modern Rubricists.

⁴ Bourbon, n. 417.

At the given signal all make a moderate inclination of the body to the cross of the sacristy, and immediately move forward to the choir. On arriving in front of the high altar the two who head the procession genuflect; then rising and turning towards each other, again make a moderate inclination, and retire to their places. Those who follow do, two and two, precisely as the first two. If the Blessed Sacrament is not in the tabernacle canons salute the cross of the high altar with a profound inclination; all others with a genuflection.¹ If the number of those entering choir be odd, the last three will walk in a line, the most worthy in the middle, and, retaining the same relative places, will salute the altar.

Should any one enter choir after the commencement of functions he will attend to the following rules:—On entering the choir he will kneel with his face towards the altar, and pray for a short time; rising, he will salute the altar, the celebrant and the choir, beginning with the gospel side, then retiring to his place he will salute the two between whom his place is situated.² If, before he arrives at his place, a part of the function is reached which requires an inclination or genuflection from those in choir, he will conform to the others, and remain inclined or on his knees until the part is finished.

All in choir of a rank equal or inferior to that of him who enters after the rest have taken their places, if seated, rise to return his salute, and remain standing until he has taken his place.³

After that interior devotion, which everyone should try to excite by attention to the presence of God, there is nothing of greater importance for those in choir than uniformity in observing the ceremonies. For this reason every one should be most exact in performing at the same time and in the same manner the actions common to all in choir, as in

GENERAL DIRECTIONS FOR THE CHOIR.

¹ Bourbon, 425. Vavasseur, part 6, sect. i.; ch. 5, n. 30.

² Bourbon, n. 388, 442, 444. *Caerem.*, l. 1, c. 18, n. 4.

³ *Caerem.*, *ibid.* De Conny, l., ch. 8. Vavasseur, *ibid.*, art. 3, n. 36.

rising and seating themselves, in covering and uncovering, in genuflecting and inclining themselves.

The birretta should be taken off with the right hand. It should not be put on until one is seated, and should be taken off before one rises. All in choir are uncovered while standing or kneeling, covered while sitting, except when the Blessed Sacrament is exposed, or when it is necessary to make an inclination at certain words or verses. On these occasions they uncover, and holding the birretta in the right hand rest it on the right knee.

When one is uncovered he should always hold his birretta in his hand instead of laying it on the bench. The book which one uses can be held resting on the birretta.

When seated the body should be erect, the feet close together, and not stretched out, and every appearance of lolling, or of seeking an easy position should be carefully banished, as being highly unbecoming in persons engaged in worshipping God, in the very house of God.

When it is necessary to change from a sitting to a kneeling position, one ought not to throw himself forward on his knees from his seat, but should first rise to a standing position, and then kneel in the ordinary way. Similarly, when returning from the kneeling to the sitting position, one ought first to stand erect, and then take his seat.

No one in choir should use any other book than that in which the prayers of the function in which he is engaged are contained. Neither should any one give himself up to his private devotions, but every one ought to join in the recitation of the public prayers, and consequently no one should make any movement or sign not prescribed for the prayers said in choir.¹

The rule generally given for leaving choir at the close of any function, is that the clergy should depart in the order in which they entered.² This, of course, refers only to the solemn or processional departure. For just as the clergy

ORDER OF
DEPARTURE FROM
CHOIR.

¹ De Conny, *loc. cit.* Vavasseur, *loc. cit.*, ch. 6, n. 53.

² De Conny, *loc. cit.* Bourbon, n. 425. Falise, sect. 3, ch. 1, sec. iii.

may enter choir before the arrival of the officiant in any order they please, so may they, after the departure of the officiant, leave in any order they please. Moreover, even when the entry is not strictly processional, custom has, as we have seen, sanctioned that the clergy of highest dignity should always bring up the rear. Similiarly, then, when leaving choir those of highest dignity may go in front, and the officiant may leave at the head of the procession, or if the clergy do not leave the church by the same door as the officiant, he may leave immediately that the function is terminated, without waiting, as many suppose he should, until all have left choir before him.

The clergy then, when leaving choir, beginning with those of highest rank, will meet two by two in the centre of the choir, genuflect before the high altar, and take their departure.

If any one is obliged to leave choir before the termination of the function, he will salute his two immediate neighbours, descend from his place to the centre of the choir, genuflect before the altar, and, lastly, salute the choir, beginning with the side on which the officiant is, if he is present, but with the Gospel side if the officiant is not present.¹

¹ *Dictionnaire des Rites Sacrés* art. "Choeur."

CHAPTER II.

CEREMONIES WHICH FREQUENTLY OCCUR.

This sign of the Cross should be always made with the utmost care and reverence. In making the sign of the Cross on oneself, the left hand is placed, palm inwards, a little below the breast. The fingers of the right hand are extended, and close together; the thumb resting against the front of the forefinger, and the palm of the hand turned towards the person. In tracing the lines of the Cross, the tips of the fingers *touch* the forehead, breast, and the *extremities* of the shoulders.

THE SIGN OF THE
CROSS.

In making the sign of the Cross over an object which he is blessing, the minister is either at the altar or he is not. If at the altar, he places his left hand on the table of the altar; but below his breast, if the blessing does not take place at the altar. The fingers of the right hand are extended as already described; the outer edge of the little finger being next the object. The lines, in this case, are traced by the tip of the little finger, and should be neither too long nor too short, but should bear *some* proportion to the size of the object blessed.

Salutation or Reverence is the generic term including *genuflection* and *inclination*. There are two kinds of genuflection; the *simple*, or genuflection on one knee, and the *double*, or genuflection on both knees. The former is made by bending and lowering the right knee till it touches the ground beside

THE SALUTATIONS.

the inner part of the heel of the left foot. This genuflection is unaccompanied by any inclination of the head or shoulders; but unnatural stiffness should also be avoided. The double genuflection is made by bending first the right knee to the ground, as in the simple genuflection, and, while keeping the right knee resting on the ground, bringing the left knee, bent in the same manner, close beside it. The genuflection on both knees is always accompanied by a profound inclination of the head,¹ which is made as soon as both knees rest on the ground.

Inclinations are either of the body or of the head. A *profound* inclination of the body requires the body to be so bent that the hands, placed crosswise on each other, will easily reach the knees;² while a *moderate* or slight inclination of the body is a less, but still a notable bending of the shoulders.³ Three kinds of inclinations of the head are very commonly mentioned; the *profound*, which includes a very slight moving forward of the shoulders, the *medium* and the *slight*. Without entering into the details of these distinctions, we may remark that the name of the Most Holy Trinity, or the sacred name of Jesus, naturally calls for a more profound reverence than does the name of the reigning Pope, or of the saint whose feast is celebrating—hence the *profound* and the *slight* inclination. The *medium* inclination is reserved for the name of Mary, who, being less than God, is still immeasurably beyond all other creatures.

He who presents anything to the celebrant kisses first that which he presents, and afterwards the
 THE "OSCUA." hand of the celebrant; but he who receives anything from the celebrant kisses first the celebrant's hand, and afterwards that which he receives.

When giving or receiving the celebrant's birretta, ~~custo~~

¹ Vavasseur, part ii., sect. iii., ch. ii., n. 166; Bourbon, n. 316, note *3. contra* Baldeschi.

² De Conny L. 1, c. 7; De Herdt. vol i., n. 42, 2; Vavasseur, part iii., sect. i., c. 7, n. 4.

³ Bourbon n. 344; De Conny *loc. cit.*

has sanctioned the substitution of *quasi-oscula* for real *oscula*; that is, the birretta need not be actually brought in contact with the lips, but only raised respectfully towards them. Moreover, many Rubricists are of opinion that the kissing of the celebrant's hand may be omitted, both when giving and receiving the birretta; the inclination of the head, made while raising the birretta towards the lips, being, according to them, a sufficient reverence to the celebrant.¹ The *quasi-oscula* suffice, also, when the cruets or finger-towel are presented to the celebrant.²

When the Blessed Sacrament is exposed, and also at Requiem Masses, all the *oscula* which are introduced merely from respect to the celebrant are omitted. The same is true of the *quasi-oscula*. At the distribution of palms on Palm Sunday, it is the palm that is first kissed, then the hand of the celebrant: women kiss the palm only.³

¹ Bourbon n. 393.

² *Idem, ibi.*

³ "Si l'on distribue des cierges ou des rameaux au peuple, les femmes baisent le cierge ou le rameau mais non pas la main du prêtre."—Bourbon, 403.

CHAPTER III.

GENERAL DIRECTIONS TO THE CHOIR, THE MINISTERS AND THE CELEBRANT.

At solemn Mass those in the choir sometimes kneel, sometimes sit, and sometimes stand erect. Moreover, while standing, they are sometimes turned towards the altar, and sometimes towards the choir—
THE CHOIR. *in chorum*; that is, those on opposite sides of the choir face one another.

The choir kneels: 1st. From the sacred ministers' arrival at the foot of the altar to begin Mass until they ascend the altar after the *Confiteor*.¹ 2nd. At the singing of the *Incarnatus est*² in the Creed. 3rd. From the moment when the celebrant

¹ Prelates and Canons in their own churches stand.—De Conny h. 8, &c.

² De Conny, *loc. cit.*, and Falise, *loc. cit.*, No. 5, say that only the clergy who are standing when the choir comes to the *Incarnatus est*, kneel; those who are seated, meanwhile, merely incline profoundly. Martinucci (l. 1, c. iii., sec. iv., n. 43), on the other hand, says: “. . . ad *Et Incarnatus est* submittet genua (*scil.* clerus) exceptis praesulibus et Canonicis.” The obvious meaning of the rubric of the ceremonies would seem to favour this opinion of Martinucci. “Cum versiculus *Et Incarnatus est*,” says the Ceremonial (l. 2, c. 8, n. 53), “cantatur a choro Canonici sedentes capite detecto, et Episcopus cum mitra profundo inclinant caput versus altare, alii genuflectunt.” Wapelhorst (n. 92, 7°) interprets these words of the Ceremonial as we have done, and says, without qualification or comment: “Chorus genuflectit quando *Et Incarnatus est* in symbolo cantatur.” Finally, Vavasseur (part 7, sect. i., chap. i., art. 2, n. 8, note), after comparing the directions of the Ceremonial with certain decrees of the Sacred Congregations, concludes: 1st. That the canons who are seated ought not to kneel at the *Et Incarnatus est*. 2nd. That all the clergy, including the celebrant and ministers, who are standing, ought to kneel. 3rd. That the clergy, not canons, who are seated ought to kneel where the custom has been established, and should be recommended to kneel even where such custom has not yet been introduced.

has finished the recitation of the *Sanctus* until after the elevation of the chalice.¹ 4th. At the *Benediction*, before the last Gospel.

The choir sits: 1st. During the singing of the *Kyrie* from the time when the sacred ministers seat themselves, or, if the ministers do not sit, from the time when the celebrant has finished the recitation of the *Kyrie* until the choir has commenced to sing the last *Kyrie*. 2nd. During the singing of the *Gloria*, while the sacred ministers are seated. 3rd. While the sub-deacon sings the Epistle, and afterwards until the choir has finished the Gradual or Tract. 4th. During the singing of the Creed, except at the *Et Incarnatus est*. 5th. During the Offertory and the incensing of the altar. 6th. While the celebrant recites the *Communion*.

The choir stands: 1st. From the time the sacred ministers go up to the altar until the celebrant has said the *Kyrie*, or, if the celebrant goes to the bench, until he and his ministers are seated. 2nd. While the celebrant recites the *Gloria*. 3rd. While he sings the Collects. 4th. While the deacon sings the Gospel, and afterwards until the celebrant, after saying the Creed, takes his seat. 5th. At the *Dominus vobiscum* and *Oremus*, before the Offertory. 6th. During the incensing of the choir. 7th. From the beginning of the Preface until the celebrant has said the *Sanctus*.² 8th. After

¹ The *Dictionnaire des Rites Sacrés*, in the article already referred to, directs the clergy not to kneel after the *Sanctus* until the choir has sung *Hosanna in excelsis* before *Benedictus*, etc. This is another peculiarly French custom which we find sometimes adopted in our own country. It is, however, directly opposed to the Rubrics both of the Missal and of the Ceremonial, and is of course rejected by every Rubricist of note. "Omnes genuflectunt . . . dicto per celebrantem *Sanctus*." (Rubr. Miss. Tit. xvii. 5.) "Dicto *Sanctus* omnes tam in choro quam extra genuflectunt . . . chorus prosequitur cantum usque ad *Benedictus qui venit* exclusive, quo finito et non prius elevatur Sacramentum." (Caer. l. 2, c. 8, Nos. 68-70.) With reason then does De Conny (*loc. cit.* note) conclude: "On voit qu'on s'agenouille aussitôt après avoir récité les *Sanctus* avec le celebrant et sans attendre que le chœur en ait terminé le chant." See also Favrel, part ii., Tit. 2, chap. i., art. 2, n. 5; Wapellhorst, 92, 5°; Vavasseur, *loc. cit.*, etc., etc.

² See note on page 267.

the elevation of the chalice until the Communion of the celebrant inclusive. 9th. From the reading of the *Communion* until the end of Mass, except at the blessing before the last Gospel.

The choir stands turned towards the altar as a general rule, when there is no singing; when the choir sings responses to the celebrant; and when the deacon sings the Gospel. Hence they are turned towards the altar: 1st. At the singing of the words *Gloria in excelsis* by the celebrant 2nd. At the *Dominus vobiscum*, and the Collects. 3rd. During the singing of the Gospel, and onwards until the celebrant has intoned the Creed. 4th. At *Dominus vobiscum*, and *Oremus* after the Creed. 5th. During the singing of the Preface and of the versicles and responses preceding it. 6th. From the singing of the *Benedictus*, after the Consecration, until the *Agnus Dei* exclusive. 7th. From the giving of the *Pax* until after the Communion of the celebrant. 8th. At the *Dominus vobiscum*, and Post-communions, and at the last Gospel.

The clergy in choir rise when the master of ceremonies gives the sign to the sacred ministers to rise, and do not wait until the celebrant has stood up. Neither do they take their seats as soon as the celebrant does, but wait until the deacon and sub-deacon are seated.

The choir inclines several times during solemn Mass: 1st. Whenever the Doxology is sung or the Blessed Trinity named.¹ 2nd. At the sacred names of Jesus and Mary; at the name of the saint whose office is celebrated, or who is commemorated in the office of the day, and at the name of the reigning Pope. 3rd. At the words in the *Gloria* and *Credo* at which the celebrant is directed to incline. 4th. At the *Gratias agamus Domino Deo nostro* of the

¹ An fieri debeat inclinatio capitis cum pronuntiatur nomen Sanctissimæ Trinitatis sicut fit cum profertur nomen Jesus? Resp. Congruere ut fert praxis universalis præsertim Urbis. (S.R.C. 7 Sept. 1816. *Tuden.* ad 40.)

Preface,¹ and at the *Oremus* before the Collects, Post-communions and Offertory.

The Sign of the Cross in choir.—The clergy who are present in choir make, with the celebrant, the Sign of the Cross on themselves in the ordinary way: 1st. When the celebrant begins Mass. 2nd. At *Deus in adjutorium*.³ 3rd. At *Indulgentiam*.⁴ 4th. While the celebrant says the first words of the Introit. 5th. At the last last words of the *Gloria in excelsis*, of the Creed, and at the *Benedictus* after the *Sanctus*.⁶ 6th. At *Omni benedictione* of the Canon. 7th. At *da propitius pacem* of *Libera nos*. 8th. When the celebrant pronounces the blessing at the end.⁷

The choir re-salutes the celebrant and his ministers. As a general rule, the clergy in choir are already standing when the celebrant approaches to salute. Should they, however, be seated, they uncover, rise, and return the salute. They do not rise to salute any of the sacred ministers unaccompanied by the celebrant; but, when saluted by either the deacon or sub-deacon, they uncover and incline the head,⁸ but take no notice of a salutation given by any of the inferior ministers.

¹ Part ii., Tit. 2, chap. i., art. 2, n. 7.

² De Conny *loc. cit.* These inclinations are all of the head only, and are more or less profound according to the directions already given on page 265.

³ Falise, sect. iii., ch. i.; sect. iii., n. 3, *Dictionnaire des Rites Sacrés*.

⁴ *Iidem*.

⁵ Falise *ibi*.

⁶ Vavasseur (part vii., sect. i., chap. i., art. 2, n. 13), and Favrel (part ii., Tit. 2, chap. i., art. 2, n. 9), direct the choir to make the Sign of the Cross while these words are being sung. In support of their opinion they cite a response of the Prefect of S.C.R. of October 3, 1851. Falise, however (*loc. cit.*), says that Vavasseur alone of all the authors whose works he had consulted held this opinion. According to Falise, therefore, the sign of the Cross should be made, not while the words are being sung, but when they are said by the celebrant.

⁷ Falise *ibi*.

⁸ Bourbon n. 383, who has the following interesting note: "Le maître de cérémonies chargé par la S.C. d'émettre son avis sur cette question s'exprima ainsi 'Ex laudabili et fere universali consuetudine chorus assurgit solummodo quando a celebrante salutatur vel idem celebrans ante eum transit. . . . Ad transitum autem et ad salutationem ministrorum etiam diaconi et sub-diaconi, chorus caput aperire tenetur.'"

The thurifer should be in the sacristy some time before the hour at which Mass is to begin, in order to prepare the thurible, light the fire, and put incense into the boat. He may carry the boat to the credence before the beginning of Mass, or he may leave it in the sacristy until he carries the thurible to the altar.¹

There are two ways of carrying the thurible, according as it contains, or does not contain, incense. When the thurible contains incense, it is said to be carried solemnly, or in *ceremony*, and is always held in the right hand, the thumb passing through the ring fixed in the disc from which the chains hang, and the middle finger passing through the ring at the end of the chain by which the cover of the thurible is raised and lowered.² The cover should be raised somewhat, and the thurible gently moved to and fro to prevent the fire's being extinguished.

When incense has not been put into the thurible since the fire was last renewed, it is carried in the left hand,³ which grasps the chains immediately beneath the disc or cover from which they depend; or, if the thurifer please, he may carry the thurible, in this case also, by passing the thumb and one of the fingers of the left hand through the rings. The hand in which the thurible is carried, is held at the height of the shoulders, or higher, if the length of the chains require it.

When approaching the celebrant to have incense put into the thurible, the thurifer carries the thurible in his left hand, as described in the preceding paragraph, and the incense-boat in his right, which should not rest against his breast. When he arrives in front of the sacred ministers, he

¹ Bourbon n. 465; De Herdt vol. i., n. 304 and n. 306.

² Bourbon n. 471; De Conny ch. x. But Martinucci l. 1, c. 1, n. 16, and Falise sect. iii., ch. ii., direct that the thumb be in the movable ring, the middle or little finger in the other. Either plan may be adopted.

³ Martinucci *loc. cit.*, n. 18; Bourbon n. 470; Wapelhorst cap. 8, art 5, n. 91, 9^o.

hands the boat to the deacon; with his right hand he raises the cover of the thurible by means of the ring; then, grasping with the same hand the chains a little above the cover, he raises the thurible to a convenient height for the celebrant to put incense into it. The incense having been put in, he lowers the cover, fastens it, and presents the thurible to the deacon, if the celebrant is about to incense.

In presenting the thurible to one who, in his turn, is to present it to the minister who incenses, the thurifer should grasp the upper part of the chains with his left hand, and with his right the part immediately over the cover. But in presenting it directly to him who is about to incense, the position of his hands should be reversed. The right should then be towards the top of the chains; the left towards the lower part.¹

Two acolytes are required at a Solemn Mass. They should be as nearly as possible of equal height. Sometime before the hour for Mass THE ACOLYTES, they repair to the sacristy, vest in soutane and surplice, and set about preparing the altar, the credence, etc.

One of them, or both together, light the candles on the altar. If both, they walk side by side from the sacristy to the foot of the altar, each carrying a lighted taper. At the foot of the altar they genuflect *in plano*, ascend the altar, make a profound inclination to the crucifix, and a slight inclination to each other, and then proceed to light the candles. The first acolyte lights the candles on the gospel side, the second, those on the epistle side, and each begins with the candle nearest the centre of the altar. If there are more than one row of candles, those of the highest row are lighted first.

In extinguishing the candles after Mass, they begin with the lowest row when there are more than one row, and in each row they begin with the candle farthest from the centre of the altar.

¹ Bourbon, n. 472; De Conny *loc. cit.*

If the candles are all lighted or extinguished by one acolyte, he lights first those on the gospel side beginning next the centre of the altar; but extinguishes first those on the epistle side, beginning at the corner of the altar.¹

The acolytes carry their candles so that the one on the right has his left hand under the foot of the candlestick, his right hand round the knob or middle part of the stem; and the one on the left, his right hand under the foot, his left round the knob.

The torch is carried in one hand. When acolytes carrying torches walk in procession, each carries his torch in the hand furthest away from the companion at his side, and holds the other hand against breast.

The acolytes, even while carrying their candles, genuflect and incline along with the other ministers, and whenever their position or movements require it. To this

¹ Many very accurate writers give directions for lighting and extinguishing the candles on the altar, when it is done by one, which are altogether, or, at least in part, opposed to the directions given above. Thus, for instance, Martinucci (l. 1, c. 1, n. 9), Wapelhorst (n. 90-2), and Favrel (part 2, Tit. 2, chap. 4). direct the lighting of the candles to begin at the epistle side, the extinguishing at the gospel side; while De Conny (*loc. cit.*) would have both the lighting and extinguishing to begin at the gospel side.

It is quite certain, however, that the opinion of Martinucci, &c., as far as the lighting of the candles is concerned, is incorrect. For the S. Congregation declared in reply to a question (August 24, 1854). that the lighting should begin at the gospel side. "An acolythus aut alius accendens cereos ante Missam, aut ante aliam sacram functionem incipere debeat a cereis qui sunt a parte epistolae, ut volunt plurimi auctores, vel prout aliis placet, ab iis qui sunt a parte Evangelii. Resp. A cornu Evangelii quippe nobiliore parte (apud De Conny *loc. cit.*)

Now, as to the extinguishing of the candles. It is regarded as a first principle by all the writers whose works we have consulted, with the sole exception of De Conny, that the extinguishing should not begin at the same side as the lighting. From this principle, since it is certain the lighting should begin at the gospel side, it follows that the extinguishing should begin at the epistle side. The same conclusion follows from the reason given in the reply of the S. Congregation quoted above, for beginning to light the candles at the gospel side, namely, that the gospel side is the *pars nobilior*. As such, it requires not only that it be lighted before the other, but also that it remain lighted after the other. "Il semble," writes Bourbon (n. 99). "que lorsqu' un seul éteint les cierges il doit commencer par éteindre ceux du côté de l' épître, et finir par ceux de l'évangile comme étant aux places les plus honorables."

rule, as it regards solemn Mass, there is only one exception. During the singing of the gospel the acolytes, with the sub-deacon, remain immovable ; they neither incline nor genuflect along with the others.¹

The acolytes assist the deacon and sub-deacon to vest ; they kiss the cross on the maniples and on the deacon's stole before presenting them. Whenever during the Mass the sacred ministers sit down, the acolytes raise the dalmatic and tunic over the back of the bench to prevent their being crushed.

The master of ceremonies should be perfectly conversant with the duties of each of the other ministers, otherwise he will not be able to discharge his own duties.

For on the master of ceremonies devolves THE MASTER OF
CEREMONIES. the duty of regulating and well-ordering the whole function in which he is engaged : on him in a special manner rests the responsibility of securing that uniformity, which tends so much to impart due solemnity and grandeur to the ceremonies of solemn Mass. But if he is not quite familiar with the duties of every one engaged, he will be either a useless incumbrance, or, instead of maintaining order, he will merely cause confusion.

He should see that everything is prepared in due time and arranged in its proper place. He carries to the altar the missal which the celebrant is to use, and places it on the stand, having previously arranged the markers, so that he may be able to find without delay the commemorations, preface, &c., to be said in the Mass. A second missal, properly marked, from which the epistle and gospel are to be sung, he carries to the credence, on which he also places the cruets, the towel, and the chalice prepared in the usual way, and covered with the veil and burse. Over all he extends the humeral veil.

He assists at the vesting of the sacred ministers, and at

¹ Il n'y a que pendant le chant de l'évangile que les acolytes ne se mettant pas genoux ; dans tout autre temps ils le font, même avec leurs chandeliers à la main. *Cérém. Expliqué*, l. 1, ch. xi, n. 8.

the proper time he invites them to proceed to the altar. When the time arrives for the ministers to sit down, he invites them to the bench; while they are seated he stands, his arms crossed on his breast, at the right of the deacon; when they should uncover he gives them a sign; and intimates to them when they are to rise to proceed again to the altar.

In a solemn Mass the deacon and sub-deacon perform many actions in common. Any want of
THE DEACON AND
SUB-DEACON. uniformity, then, on their part will be very noticeable, and must mar the solemnity and destroy the decorum of the entire function.

The deacon and sub-deacon take a very important part in the oblation of the Holy Sacrifice of the Mass. They act as the representatives of the Church; to this office they are duly appointed and ordained. Next to the celebrant they are the most immediate offerers of the Holy Sacrifice, and next to him they come into the closest relationship with the Divine Victim of the Sacrifice. It is fitting, then, that they should come to the discharge of their exalted office with pure hearts, clean consciences, and deep recollection, and that immediately before Mass they should spend some time in fervent prayer for grace to perform their sacred duties in a manner pleasing to Almighty God.

Having finished their prayer they see that the missals are registered, and the chalice prepared and brought to the credence, and having washed their hands they proceed to vest. While vesting they may say the prayers prescribed for priests, with the exception of that to be said while putting on the chasuble. This prayer they may say only when putting on the folded chasubles, which are used at certain times of the year; at other times when putting on the dalmatic and tunic they may say the prayers said by a bishop when putting on these portions of the sacred vestments.¹

¹ Ad tunicellam sub-diaconus dicere potest; *Tunica jucunditatis et indumento lætitiæ induat me Dominus*; et diaconus ad dalmaticam; *Indue me, Domine, indumento salutis et vestimento lætitiæ, et dalmatica justitiæ cumda me semper*, prout in missali pro Episcopo prescribitur. De Herdt, t. 1, n. 305, not. 1.

The deacon and sub-deacon should be vested in amice, alb, and cincture before it is time for the celebrant to begin to vest. Before taking their maniples they assist the celebrant in vesting,¹ and when he is completely vested, and not sooner, they, assisted by the inferior ministers, put on the remainder of their own vestments. The deacon puts on the stole so that the cross at its middle part is on the top of his left shoulder, and its extremities hang down on his right side.

If there is sufficient space in the sanctuary the deacon walks on the right of the celebrant, the sub-deacon on his left; but if the space is narrow, the sub-deacon walks on the left of the deacon, or before him, both being in front of the celebrant.

On arriving at the altar to begin Mass, and immediately after departing from it at the end of Mass, the sacred ministers genuflect *in plano*; at other times on the first step.

When after the consecration it is necessary for the sacred ministers to pass from one side of the celebrant to the other, they genuflect twice—first, before leaving that side on which they are, and secondly, when they arrive at the other side. During the same part of the Mass if they go from beside the celebrant to their places on the steps behind him, or from these places to his side, they genuflect before leaving *only*, and not also after arriving at the place to which they go.²

When they change their places before the consecration, as

¹ De Herdt (Tom 1, n. 305, *not.* 1) says that the deacon and sub-deacon should not assist the celebrant in vesting. He refers to a decree of the Sacred Congregation as his authority, and quotes De Conny and Cuppinus as agreeing with him. Now, 1st., this decree on which De Herdt relies has been interpreted by the Sacred Congregation in a reply given on the 3rd of October, 1851, to refer only to the case when the deacon and sub-deacon are canons and of equal rank with the celebrant (see Favrel, part ii., Tit. 2, ch. vi., n. i., note 2; Vavas seur, part vii., sect. i., chap. i., art. 3, n. 23, note 2, &c.) 2nd. De Conny so far from agreeing with De Herdt is directly opposed to him. "Quant aux chasubles pliées," he wrote, "S'ils avaient à s'en servir, ils ne s'en revêtiraient *qu'après avoir aidé le prêtre à s'habiller*" (liv. II., chap. ii., art. 2.) Cuppinus we have not seen, but every writer we have seen, with the sole exception of De Herdt, directs the deacon and sub-deacon to assist the celebrant in vesting.

² Bourbon, n. 331. Gavantus, *in mis.*, par. ii, tit. 4, rule 7, lit. m. Bauldry, par. i., c. xi., n. 11.

when they go up to recite the *Gloria* and *Credo* with the celebrant, authors are not agreed on the reverence they are to make. The Rubrics are silent, and consequently each writer may direct as he thinks best. It seems, however, better that they should make precisely the same reverences before as after the consecration. This secures uniformity, prevents confusion, and has in its favour a preponderating weight of authority.¹ They genuflect, also, whenever the celebrant genuflects. The sub-deacon, however, does not genuflect during the singing of the gospel.

When genuflecting on the predella, as at the incensation of the altar, they do not place their hands on the altar. No one but the celebrant is permitted to do this. When moving from one place to another they should take care first to turn the face towards the point to which they wish to go, and then walk to it in the natural manner. To sidle along, as if one feared to turn round, is awkward and unseemly. They should also take care never to turn their back to the altar or to the celebrant.

The celebrant should be perfectly familiar with every detail of the ceremonies of solemn Mass. To secure the necessary uniformity the inferior ministers

THE CELEBRANT. are directed to conform exactly to the celebrant in all actions common to him and them. But if the celebrant makes mistakes, the others being unprepared for deviations from the rules they have learned, will either not try to conform to the celebrant at all, or, if they do try, will only introduce greater confusion, and bring out in bolder relief the mistakes of the celebrant.

The celebrant having complied with the injunctions of the Rubrics regarding the recitation of Matins and Lauds, and the preparatory prayers,² washes his hands and vests as for Low Mass.

¹ Bourbon, *loc. cit.* De Conny, *loc. cit.* De Herdt, Tom. 1, n. 118. Vavasseur, &c., &c.

² Sacerdos celebraturus missam praevia confessione sacramentali quando opus est et saltem matutino cum laudibus absoluto. Orationi

The same ceremonies observed in a Low Mass, the celebrant of a High Mass will also observe. The parts that in a Low Mass are read in a loud tone, and in a High Mass are not sung, he reads so as to be heard by those who are immediately about him, but by them only.

Every priest who may from time to time be called upon to celebrate a solemn Mass, should by frequent practice keep himself familiar with the music of the parts sung by the celebrant; otherwise, as sometimes happens, his singing, instead of being an incentive to piety, and an aid to prayer, will but pain the educated ear, and bring upon himself the ridicule of the thoughtless.

The celebrant and his ministers salute the choir when proceeding to the altar to begin Mass,¹ and whenever they pass *per longiorem* from the bench to the altar, or from the altar to the bench.²

SALUTING THE
CHOIR.

When proceeding to the altar the celebrant and the sacred ministers uncover before saluting; they then resume their birrettas, advance to the foot of the altar, again uncover and salute the altar.³ If they enter the sanctuary

aliquantulum vacet, et orationes inferius positas pro temporis opportunitate dicat.—(*Rub. Miss.*, Pars. ii., Tit. I.)

No modern Theologian, it is true, maintains the opinion held by some of the earlier Theologians that the obligation imposed by this Rubric of reciting Matins and Lauds before Mass is a grave obligation. Yet nearly all are agreed that it imposes some obligation, and, consequently that a priest who without reason, neglects to recite Matins and Lauds before Mass cannot be held blameless. "Sine ulla vero causa," writes Lehmkuhl (vol. ii., n. 219, 4) "id facere (*scil.* non recitare Mat. et Laud, ante Missam) communius pro veniali culpa habetur."

From the words of the Rubric it is clear there is no obligation of reciting the Psalms, &c., given in the Missal as preparatory prayers for the priest about to celebrate. But as these prayers are given to us stamped with the approval of the Church, they must be more efficacious than prayers suggested by the priest's own private devotion.

¹ De plus il est essentiel d'ajouter ici qu'en arrivant on salue le chœur. Il n'y aurait d'exception pour le chœur que dans les cas où le Clergé ne serait pas aux stalles. Favrel, part ii., Tit. 2, ch. vii., n. 4, *note*.

² Vavasseur, part vii. sect. i., chap. i. art. iii., n. 20 Bourbon, n. 371 De Conny, *loc. cit.* Favrel, *loc. cit.*

³ Si le Clergé était au chœur il devrait le saluer en y entrant avant de faire l'inclination ou la génuflexion à l'autel. Favrel, *loc. cit.*, ch. viii. n. 4.

from the epistle side, they salute first that side of the choir ; otherwise they always salute the gospel side first.

Should the celebrant and the sacred ministers ever go *per longiorem* to the bench, they salute the altar before turning round to salute the choir ; and in saluting the choir they begin with the gospel side. In returning *per longiorem* from the bench to the altar they salute the choir before they salute the altar, and on this occasion, they salute the epistle side first, because they meet it first.¹

¹ *Idem ibi.* Baldeschi and Bourbon direct them to move forward a few paces after saluting the epistle side, before they salute the gospel side. But, as Vavasseur (*loc. cit.* note) remarks; there is no reason why they should not salute both sides of the choir without changing their position.

CHAPTER IV.

THE PREPARATION FOR MASS, AND THE PROCESSION TO THE ALTAR.

On the vestment-bench the deacon's vestments are laid to the right, the sub-deacon's to the left of the celebrant's. When the celebrant comes to the bench the sacred ministers, already vested in amice, alb, and girdle, salute him,¹ and assist him to vest.² The vesting of the celebrant having been completed, he assumes his birretta, and stands with his hands joined in front of his breast, or resting on the bench until the master of ceremonies gives the signal for moving. Meanwhile the deacon and sub-deacon, assisted by the acolytes, array themselves—the former in maniple, stole, and dalmatic, the latter in maniple and tunic. If the celebrant is covered, as it is right he should be, the sacred minister may also cover,³ unless they are to proceed immediately to the altar.

The acolytes carrying their candles, and the thurifer having his hands joined in front, place themselves either beside the sacred ministers or behind them, according to the circumstances of the sacristy. If they are in a line with the celebrant and sacred ministers, the first acolyte is at the deacon's right, the second at the sub-deacon's left, and the thurifer is beside the acolyte whose place is nearest the door leading to the sanctuary. If they are behind, the first acolyte stands behind the deacon, the second behind the sub-deacon, and the thurifer stands between the two acolytes. The master of ceremonies, whose duty it is to give the signal for proceeding

¹ De Conny, Liv. II., ch. ii., art. 2.

² See page 27.

³ De Conny, *loc. cit.*

to the altar as soon as the clergy have taken their places in choir, stands where he can most conveniently discharge this duty.

At the signal from the master of ceremonies the celebrant and his ministers uncover, and make, accompanied by the master of ceremonies and the inferior ministers, a profound inclination of the head¹ to the crucifix. The ministers salute the celebrant with a medium inclination of the head, which the celebrant, still uncovered,¹ acknowledges by a slight inclination.

In going to the altar the thurifer walks first, keeping his hands joined in front. He takes holy water at the door or the sacristy, where a small font is fixed in a convenient place. After him are the two acolytes with their candles. They walk side by side, and do not take holy water. The master of ceremonies follows. At the door of the sacristy he presents holy water to the sub-deacon who comes next him. The sub-deacon does the same to the deacon, and the latter again to the celebrant. All uncover when receiving the holy water.

Having arrived at a convenient place for saluting the choir, the master of ceremonies and the first acolyte step a little to the right, the second acolyte and the thurifer a little to the left, and between them the celebrant, with the deacon on his right and the sub-deacon on his left, takes his place. Standing thus in a straight or slightly curved line the celebrant and sacred ministers uncover, and all together salute both sides of the choir with a moderate inclination of the body,² beginning with the side which they approach first

¹ Falise, Part I., chap. i., sect. ii., n. 6. Quarti, Part II., Tit. ii., n. 1. De Herdt., Tom. i., n. 199. Many authors, however, direct a profound inclination of the body to be made. Such, they say, is the inclination which should always be made to the cross or crucifix. The Rubric (Tit. ii., n. 1) simply says *facta reverentia*. This phrase, as Falise (*loc. cit.*) with great show of reason contends, would seem to imply only an inclination of the head.

² De Herdt, Tom. i., n. 306.

³ Bourbon, n. 344, who adds, "Telle paraît être la pratique commune."

⁴ Authors generally.

in coming from the sacristy. The choir responds by a similar inclination, and the celebrant and his ministers, resuming their former places, go to the foot of the altar. Here they take up the same relative positions which they had when saluting the cross of the sacristy; that is, either all in a line, the celebrant in the centre, on his right the deacon, thurifer, and first acolyte, and on his left the sub-deacon, master of ceremonies, and second acolyte; or, the two acolytes with the thurifer between them behind the sacred ministers, and the master of ceremonies at the left of the sub-deacon, or wherever he finds most convenient. The accompanying plan will make these directions more easily understood:—

(1)	FIRST STEP OF ALTAR						
	2 A.	M. C.	S. D.	C.	D.	Th.	1 A.
(2)	FIRST STEP OF ALTAR						
	M. C.		S. D.		C.	D.	
			2 A.	Th.	1 A.		

Having arranged themselves in one of these ways all genuflect, if the Blessed Sacrament is in the tabernacle; if the Blessed Sacrament is not in the tabernacle the celebrant salutes the cross of the altar with a profound inclination of the body; but all the others, including the deacon and sub-deacon, genuflect.

CHAPTER V.

FROM THE BEGINNING OF MASS TO THE INCENSATION OF THE ALTAR.

The Celebrant having saluted the altar makes the sign of the cross on himself in the usual way while saying the words *In nomine Patris, etc.*, and says alternately with the deacon and sub-deacon the antiphon *Introibo*, and the psalm *Judica*. At the *Gloria Patri* he makes a profound inclination of the head, then repeats the antiphon, makes the sign of the cross at the *Deus in adjutorium*, and inclining profoundly says the *Confiteor*, and at the words *vobis fratres, vos fratres*, turns slowly, first towards the deacon, then towards the sub-deacon. When the ministers have finished the *misereatur tui* he stands erect; and while saying the *misereatur vestri* he turns towards the deacon and sub-deacon as at the *Confiteor*.¹ At the *Indulgentiam* he makes the sign of the cross on himself, and is moderately inclined while saying *Deus tu conversus, etc.*, to *Oremus*.

The Deacon and Sub-deacon make the sign of the cross along with the celebrant, and repeat the responses in a medium tone of voice. They incline the head profoundly at the *Gloria Patri* and again make the sign of the cross at the *Deus in adjutorium*.

When the celebrant has finished the *Confiteor* they incline moderately towards him, and say *Miseratur tui, etc.* Then inclining profoundly towards the altar they say the *Confiteor*, turning to the celebrant at the words *Tibi pater* and *Te pater*. They remain profoundly inclined while the celebrant says *Miseratur vestri, etc.* At *Indulgentiam* they stand erect, and again incline moderately at the *Deus tu conversus, etc.*

¹ Bourbon, n. 361. Bauldry, Part I., chap. xvii., n. 20.

The Master of Ceremonies receiveth the birrettas from the sacred ministers, and carries them to the bench. He then kneels at the epistle corner, and joins with the deacon and sub-deacon in saying the responses, taking care to make the same reverences as they make. He rises as soon as the celebrant has said *Oremus* before ascending the altar.

The Acolytes, having saluted the altar along with the celebrant and the other ministers, carry their candles to the credence table, place them on the posterior angles, and kneel beside it with their faces towards the altar. They sign themselves and join in saying the responses, and resume the standing position as soon as the celebrant begins to ascend the altar. During the incensation they incline and genuflect in company with the sacred ministers.

The Thurifer, as soon as he has genuflected to the altar, turns round, salutes the choir, and proceeds to the sacristy to get the censer and incense in readiness.

The Choir kneels when the sacred ministers salute the altar. The clergy sign themselves at the beginning and at the *Deus in adiutorium*. They do not incline at the *Gloria Patri*.¹ They say the *Confiteor* along with the ministers, and, though kneeling, incline profoundly.² They stand up as soon as the celebrant begins to ascend the altar, but do not turn towards the altar.

The Celebrant goes up to the altar saying the prayer, and keeping his hands joined in front. Arrived at the altar he rests his fingers on the front of the table while saying the prayer *Oramus*; at the words *quorum reliquiae* he kisses the altar, and turns towards the deacon.

The Deacon, raising with his left hand the front of the

¹ Bourbon, n. 361, note. S. C. R. Aug. 12, 1854. Bourbon, *loc. cit.* Bauldry, Part I., chap. xvii., n. 20.

² "Ex usu tamen communissimo Sacrarum Basilicarum Urbis, in quibus adest schola cantorum praeccinentium *Introitum* omnes Canonici, quanvis non sint parati, ac etiam in pluribus aliis Ecclesiis tum collegiatis, tum non collegiatis, in quibus est schola aliqua cantorum, omnes alii de choro faciunt Confessionem bini et bini, ut fit a canonicis in Missa Pontificali; quo casu non genuflectunt, sed stant omnes. Si autem ab existentibus in choro non fiat modo praedicto Confessio, tunc omnes genuflexi manere debent." *Merati in Gavantum*, Pars. ii., Tit. iii., n. 11.

celebrant's alb, his right resting against his breast, ascends the altar on the celebrant's right. When the celebrant kisses the altar, the deacon genuflects on the predella,¹ keeping his hands joined and not resting them on the altar. He then retires a little to permit the thurifer and master of ceremonies to approach. From the latter he receives the incense-boat in his right hand, and immediately transfers it to his left. Taking the spoon in his right hand, he inclines slightly to the celebrant, and saying² *Benedicite, pater reverende*, he kisses, first the handle of the spoon, and then the right hand of the celebrant.

The Sub-deacon having his left hand resting against his breast, and with his right raising the alb of the celebrant, goes up to the altar on the celebrant's left. On the predella he joins his hands and makes a genuflection with the deacon when the celebrant kisses the altar. During the blessing of the incense he stands turned partly towards the altar near the celebrant's left.

The Master of Ceremonies receives the incense-boat from the thurifer, and when the sacred ministers ascend the altar, he, also, having the thurifer on his right, ascends by the steps on the epistle side, and genuflects³ on the predella along with the deacon and sub-deacon, to the former of whom he hands the incense-boat.

The Thurifer comes to the altar during the *Confiteor*, carrying the censer in his left hand and the incense-boat in his right. He salutes the choir, genuflects at the centre of the altar, and, going to the epistle corner, kneels on the right of the master of ceremonies, to whom he gives the boat. At the *Oremus* he rises, goes up to the altar on the right of the master of ceremonies, genuflects with him on the predella, and prepares the censer to receive incense from the celebrant.

¹ Vavas seur, part vii., sect. i., chap. i., art. 3, n. 31. De Conny, liv. ii., chap. ii., art. 2.

² De Conny, iv. i., chap. x. Vavas seur, part vi., sect. ii., chap. vii., art. 2, n. 20.

³ Vavas seur, part vii., sect. i., chap. i., art. 3, n. 32. De Conny, *loc. cit.* De Carpo, *loc. cit.* x. 209.

The Celebrant, with the spoon, transfers incense from the boat to the censer three distinct times,¹ keeping his left hand meantime on his breast. The first spoonful he puts into the middle of the censer, the second to his own left, and the third to his own right. At the first he says, *Ab illo benedicaris*; at the second, *in cujus honore*; and at the third, *cremaberis. Amen.*² Having returned the spoon to the deacon, he places his left hand on the altar,³ and makes, with his right, the sign of the cross over the incense in the censer.⁴ He then joins his hands before his breast until the deacon presents the censer.

¹ The incense must be taken *three times* from the boat. "Accepto cochleari sumit (Celebrans) cum eo ter, ex navicu'a thus, illudque etiam ter in thuribulum mittit." (*Cacrem.* l. 1, chap. xxiii., n. 1.)

² We give the text of this formula as it is found in the Missal published by Pustet in 1886, and as it is given by nearly all Rubricists. (See Bournon n. 480, note.) In the Ceremonial of Bishops, however, in every edition we have looked into, the formula runs: "Ab illo benedicaris in cujus honorem cremaberis." *Honorem* being in place of *honore*, and *Amen* being omitted.

³ Wapelhorst, chap. viii., n. 81, 3; Martinucci, l. 1, chap. v., n. 2; Falise, *Tableaux*; De Carpo, *loc. cit.*, n. 135; Baldeschi, Part I., chap. vii., n. 5. Though modern Rubricists seem to be unanimous in directing the celebrant, when blessing the incense at the altar, to place his left hand on the table of the altar, it is with great reluctance we adopt their teaching. True, they appeal, with a certain species of reason, to the Rubrics of the Missal, where this direction is given: "In aliis benedictionibus quum est ad altare, et benedicit oblata vel aliquid aliud ponat sinistram super altare nisi aliter notetur." (Tit. iii., n. 5; see Martinucci, *loc. cit.*) But with Janssens (Tom. ii., Tit. iv., n. 6) we are of opinion that this direction holds only when the thing blessed is *on* the altar; however, the more effectually to secure uniformity, we recommend the direction now given by nearly all writers.

⁴ Some of the older writers, as Janssens (*loc. cit.*, n. 13), contended that the words should be said while the celebrant is making the sign of the cross; not while putting the incense into the censer. The special Rubric of the Missal favoured this view: "In Missa Solemni Celebrans benedicit incensum, dicens: *Ab illo bene ✠ dicaris in cujus honore cremaberis. Amen.*" Now the general rule is, that when the sign of the cross is to be made in pronouncing a blessing, it is to be made while saying the word in the centre of which the Rubric places the cross. Hence they inferred that the sign of the cross should be made at the word *benedicaris*.

This conclusion, though apparently legitimate, could not be reconciled with the direction given in the general Rubrics of the Missal: "Celebrans ter incensum ponit in thuribulum, dicens interim; *Ab illo benedicaris et deposito cochleari produens manu dextra signum crucis,*" etc. (Tit. iv., n. 4.) Here it is expressly stated that the celebrant is to say the words while putting incense into the censer; and that after he has put in the incense

When the censer is presented to him, the celebrant, with his left hand, grasps the chains near the top, so that the disc to which they are attached rests on the outside of the thumb and index-finger; and with the thumb, index and middle fingers of the right hand, he takes hold of the lower part of the chains as close as possible to the cover of the censer.¹ He then turns by his left to the altar, and, if the Blessed Sacrament is present, placing his left hand on the altar, he genuflects; but if the Blessed Sacrament is not present, he salutes the cross with a profound inclination. Having made the proper reverence, keeping his left hand on his breast, he incenses the cross with three double² swings

and said the words, he is to make the sign of the cross. The majority of writers were guided by the plain statement of this Rubric rather than by the dubious interpretation of the other.

To set matters at rest the S. Congregation was appealed to. "An in impositione thuris," it was asked, "debeant proferri verba; *ab illo benedicaris* quando imponitur incensum in thuribulo, ut videtur insinuari in Rubrica generali, vel dum efformatur signum crucis ut exequitur in Rubrica particulari in qua crucis effigies invenitur inserta in verbo Bene ✠ dicaris," etc. The reply disposed of the opinion founded on the special Rubric: "Serventur Rubricæ generales Missalis." (chap. iv. *de Introitu*, n. 4.)

¹ *Dextera vero easdem catenulas, simul junctas, prope thuribulum tenet. . . . Teneat dexteram, quo fieri potest proximior ipsi thuribulo, ita ut parvum catenularum spatium emanet inter ipsius manum dexteram et thuribulum.* (*Caer. Epis.* l. 1, chap. xxiii., n. 4.) The chains should be held in the right hand as close to the censer as possible in every incensation, whether of the cross, of the altar, or of the *oblata*. Neither the Ceremonial nor the Rubricists, says Bourbon, recognise any other manner of holding the censer. The reason given by Bauldry (par. ii., c. 9, art. 2, n. 5, *apud* Bourbon) is: "Ut proprio pondere in tota incensatione nullatenus moveatur (thuribulum), ac, præter motum ab ipso celebrante impressum nullum actum habeat." See Bourbon n. 485 and note; *Cérém. des Evêques, Comm. et Expli. loc. cit.*; Vavasseur, Part ii., sec. ii., chap. ii., n. 3. 5°.

² Authors generally. The distinction between *single* and *double* swings was formerly rejected by some writers; but was upheld by the great majority, and was ultimately recognised by the Congregation of Rites. (March 22, 1862, n. 5318, ad 21.) But what is meant by a *double swing*, and how does it differ from *two swings*? To give two swings it is necessary to lower the censer after the first swing, and to raise it again for the second; or, if the object incensed is not elevated, the censer must at least be brought to rest for an appreciable time between the two swings. To give a double swing, however, the censer is raised only once, and when at the proper height it is directed towards the person or thing to be incensed; first, by a slight and gentle motion; and then, with but a momentary delay, by a motion more definite and pronounced.—Bourbon n. 490; Martinucci l. 1, chap. i., n. 20.

all directed towards the same point, and not, as when incensing other objects, one in front, one towards his left, and one towards his right. He next proceeds to incense the altar. The parts of the altar incensed are the back, or lower part of the reredos, the table, the two ends, and the front. These parts are incensed in the following order and manner:—After incensing and saluting the cross, the celebrant moves towards the epistle corner, incensing as he goes the back of the altar on the epistle side. This he does with three *simple* or *single* swings, directed towards the places where the candles stand or should stand.¹ He holds the censer, meanwhile, but a very little raised above the table of the altar, directs each swing at right angles to the plane of the reredos, and at each swing takes a step towards the epistle corner. Arrived there, he incenses, with two swings, the epistle end of the altar, directing the first swing towards the lower, and the second towards the upper part of the end. He now turns towards the gospel side, and, while proceeding to the centre, he incenses, with three swings, the table of the altar on the epistle side. As before, he takes a step forward at each swing; but now the swings are not directed towards the reredos but towards the centre of the altar, and may be either in straight or in curved lines.² At the centre of the altar he makes the proper reverence, and while going to the gospel corner he incenses the back of the altar on the gospel side with the same number of swings, and in precisely the same manner as he has already incensed the epistle side. The gospel end is also incensed with two swings, one directed towards the lower, the other towards the upper part. This done, the celebrant, without changing his position, incenses the table of the altar on the gospel side with three swings directed towards the centre of the altar, and describing straight or curved lines, as has been already said of the swings with which the table on the epistle side is incensed. The only part that now remains to be incensed

¹ “Ubi sunt aut supponuntur tria candelabra.”—Wapelhorst n. 82, 3.

² “Non in modum circuli,” Wapelhorst, *loc. cit.* 4. “Comme en trois demicercles,” Vavasseur, Part V., sect. ii., chap. vii., art. 3, n. 122.

is the front. Having incensed the table of the altar on the gospel side, the celebrant still standing at the gospel corner, slightly lowers his hand until the censer is nearly on a level with the middle of the front, and, taking three steps towards the centre, he gives at each step a swing of the censer in a line perpendicular to the plane of the altar. He makes the proper reverence at the centre, incenses in like manner, and with an equal number of swings of the censer, the front of the altar on the epistle side, and hands the censer to the deacon, himself meanwhile standing on the predella, at the epistle corner, his left turned towards the altar, until he is incensed by the deacon, to whose salutations he does not respond.¹

The Deacon, when the incense has been blessed, receives the spoon from the celebrant, kissing first the celebrant's hand and then the spoon. With both hands he takes the censer from the thurifer, catching the chains so that his right hand is towards the top, his left below; and, turning towards the celebrant, he gives, with the usual *oscula*, the top of the chains into his left hand, the lower part into his right. Turning to the altar with the celebrant, and keeping his hands joined, he genuflects whether the Blessed Sacrament is in the tabernacle or not. During the incensation he keeps his right hand on his breast, and with his left raises the back part of the celebrant's chasuble which he catches about the shoulder. He genuflects each time during the incensation that the celebrant either genuflects or inclines to the cross.

The incensation completed, he receives the censer from the celebrant, taking care to kiss the celebrant's hand and the chains; descends immediately *in planum*, and holding the censer as the celebrant is directed to hold it, he incenses the celebrant with three double swings, making a moderate² inclination before and after.

¹ Falise, *Tableaux*. Bourbon, n. 381, who says (*ib. note*), that this is the common teaching, and quotes in support of this statement a number of the most eminent liturgical writers, as Gavantus, Bauldry, Vinnitor, De Conny, etc.

² By profound or moderate inclination *sine addito* we always mean a profound or moderate inclination of the body.

The Sub-deacon turns to the altar with the celebrant and deacon, and keeping his hands joined in front of his breast, he genuflects to the Blessed Sacrament, or to the cross, if the Blessed Sacrament is not on the altar. Placing his left hand on his breast, he with his right raises the celebrant's chasuble, and accompanies him during the incensation as the deacon has been directed to do, taking care to keep his movements uniform with those of the celebrant and deacon. When the deacon receives the censer from the celebrant, the sub-deacon accompanies him down the steps of the epistle side, and stands on his left while he incenses the celebrant. He makes with the deacon a moderate inclination to the celebrant before and after the incensation.¹

The Master of Ceremonies when the incense has been blessed genuflects on the predella, descends the steps on the epistle corner, and stands *in plano* facing the gospel side. He genuflects along with the sacred ministers; when the celebrant has incensed the cross, he mounts the altar, lifts the missal with its stand from the altar, again descends *in planum*, where he stands holding the missal until the epistle corner has been incensed, when he replaces it on the altar. When the deacon comes to incense the celebrant the master of ceremonies stands at his right, but a little in rere, and accompanies him in saluting the celebrant before and after the incensation.

The Thurifer descends the altar along with the master of ceremonies, having first genuflected with him on the predella,² and stands *in plano* on his left. He genuflects each time the sacred ministers genuflect, and salutes the celebrant before and after he is incensed by the deacon.

¹ Wapelhorst, n. 185, column *Subdiaconus* 5; Vavasseur, Part vii., sect. i., chap. i., art. 3, n. 34; De Herdt, Tom. i., n. 308; Martiniucci, l. 1, chap. xii.; against Falise, *loc. cit.* and others.

² Vavasseur, *loc. cit.* n. 33. Wapelhorst, *loc. cit.* column *Caeremoniarius*.

³ Falise, *Tableaux*, against others. See Wapelhorst.

CHAPTER VI.

FROM THE INCENSATION TO THE GOSPEL.

The Celebrant as soon as the deacon has incensed him turns by his left to the Missal and reads the *Introit*, signing himself as at Low Mass; and, without moving

THE INTROIT AND
KYRIE. from the epistle corner, he recites the *Kyrie* alternately with the sacred ministers. Having recited the *Kyrie* he may go with the sacred ministers to the bench, or he may remain standing at the epistle corner, or he may go to the centre of the altar until the choir has finished singing the *Kyrie*.

The Deacon and Sub-deacon immediately after the incensing of the celebrant take their places at the altar, make the sign of the cross with the celebrant at the first words of the *Introit*, and say the *Kyrie* alternately with him. The deacon's place is on the highest step of the altar, behind the celebrant, but a little to his right towards the epistle corner; the sub-deacon's on the lowest step, or *in plano*, behind, and to the right of the deacon.¹ When the celebrant has recited the *Kyrie* the sacred ministers remain in their places if the celebrant does not move from the epistle corner. They accompany him if he goes to the centre of the altar or to the bench. If they go with the celebrant to the centre they turn by the left until their right is towards the altar, and walk to the centre, each on that step of the altar on which he stood during the *Introit*. Arrived at the centre, they turn towards the altar, and remain in a line behind the celebrant. If the celebrant goes to the bench, the sacred ministers go before him, the deacon on the left, the sub-deacon on the right, or both in a line, the sub-deacon in

¹ Authors generally.

front. Having reached the bench they turn face to face, leaving space for the celebrant to pass between them, and when the celebrant is sitting down they raise the chasuble, that it may not get crushed. The deacon then hands the celebrant his birretta with the usual *quasi-oscula*, and holding their own birrettas, the sacred ministers salute the celebrant with a moderate inclination, and each other with an inclination of the head, and then take their seats beside the celebrant, the deacon on his right the sub-deacon on his left. While sitting they keep their hands resting on their knees either under or over the dalmatics.

The Master of Ceremonies receives the censer from the deacon, hands it to the thurifer, and takes his place at the missal on the celebrant's right. He points out the *Introit*, signs himself at the first words, and along with the deacon and sub-deacon says the *Kyrie* alternately with the celebrant. If the sacred ministers are to sit, he gives them the sign to go to the bench, accompanies them thither, and raises the dalmatic when the deacon is seating himself; then crossing his hands modestly on his breast he remains standing at the deacon's right until the choir begins to sing the last *Kyrie*.

The Acolytes remain standing beside the credence until the sacred ministers come to the bench, when the first acolyte moves towards the bench, that he may be at hand to raise the tunic when the sub-deacon is taking his seat. When the sacred ministers are seated, they, too, seat themselves on the bench provided for them. Should the sacred ministers not sit, the acolytes must remain standing.

The Thurifer carries the censer to the sacristy, and returns without delay to the sanctuary, where he takes his place between the acolytes. He salutes the choir both when going to the sacristy and on returning from it.

The Choir stands during the recitation of the *Introit* and *Kyrie*. The clergy sign themselves with the celebrant at the first words of the *Introit*. When the celebrant has finished the recitation of the *Kyrie*, the choir may sit, whether the sacred ministers sit or not. If the sacred ministers sit, the choir remains standing until the deacon and sub-deacon have sat down.

The Celebrant at a sign from the master of ceremonies takes off his birretta, hands it to the deacon, and rising, follows the sacred ministers *per longiorem* to the altar, saluting the choir on the way. THE "GLORIA IN EXCELSIS." He genuflects at the centre of the altar, on the first step, goes up to the altar, and, when the singing has entirely ceased, intones the *Gloria in excelsis Deo*, and recites in the middle tone of voice the remainder of the hymn. He remains at the centre of the altar until the choir has sung the *Gratias agimus*, when he may go to the bench, having previously saluted the altar with the proper reverence.

The Deacon and Sub-deacon while the choir is singing the last *Kyrie*, at a sign from the master of ceremonies uncover, rise, and salute the celebrant with a moderate inclination. The deacon receives the celebrant's birretta with *quasi-oscula*, and places it with his own on the bench. The sub-deacon places his birretta on the bench also, and goes to the centre of the altar *per longiorem*, followed by the deacon and celebrant. With them he salutes the choir on the way. Arrived at the foot of the altar, with the celebrant between them, the deacon and sub-deacon genuflect on the first step, raise the celebrant's alb, and accompany him up the steps of the altar. They do not, however, go upon the predella, but each one steps into his own place behind the celebrant, the deacon on the highest step, the sub-deacon on the lowest step, or *in plano*.

When the celebrant has intoned the *Gloria* they genuflect, and go up to the predella, the deacon to the right, the sub-deacon to the left of the celebrant. They recite the *Gloria* with the celebrant in a subdued tone, and make a profound inclination of the head at the words at which the celebrant makes this reverence. When the celebrant at the end of the hymn salutes the altar, they also salute it with a genuflection, whether the Blessed Sacrament is present or not, and immediately proceed in front of the celebrant to the bench, on which they take their seat in the manner already described. They uncover and incline during the singing of

the *Gloria* when the master of ceremonies gives them the signal.

The Master of Ceremonies invites the sacred ministers to rise and go to the altar when the choir begins to sing the last *Kyrie*, he himself meanwhile going to the Epistle corner and standing there *in plano* his face towards the altar. When the choir has sung *Gratias agimus*, he invites the sacred ministers to return to the bench, as after the *Kyrie*. When they are seated he stands at the deacon's right, and gives the signal to the sacred ministers to uncover while the choir is singing the words in the *Gloria* which require this reverence.

The Acolytes and Thurifer rise with the sacred ministers and remain standing, turned towards the altar, until the sacred ministers have resumed their seats, when they also sit. They genuflect and incline along with the sacred ministers.

The Choir rises as soon as the master of ceremonies gives the signal to the sacred ministers to rise, and immediately turns towards the altar. The clergy return the salute of the sacred ministers, and when the celebrant has intoned the *Gloria* they turn *in chorum*, that is, each side of the choir turns towards the other. They incline at the *Adoramus te*, and at the *Gratias agimus*, when sung by the chanters, and make the sign of the cross at the *cum Sancto Spiritu* when said by the celebrant, and resume the sitting position as soon as the deacon and sub-deacon have taken their seats, but not until then. They uncover and incline while the words of the *Gloria* at which this reverence is made are being sung.

The Celebrant rises while the choir sings the *cum Sancto Spiritu* at the end of the *Gloria*, and proceeds

to the centre of the altar in the same manner, and with the same salutations as when going to say the *Gloria*. He genuflects on the first step,¹ goes up to the altar, which he kisses, and

THE COLLECTS AND
EPISTLES.

¹ If the Blessed Sacrament is in the tabernacle: if the Blessed Sacrament is not present he inclines profoundly.

turning round by his left he sings the *Dominus vobiscum*. He then proceeds to the missal and inclining towards the cross he sings *Oremus*; and after this, being turned towards the missal and having his hands extended, he sings the collects, appending, as in a Low Mass, the proper conclusion to the first and last, and prefacing the second as well as the first with *Oremus*. The conclusions of the prayers and the *Oremus* are sung in the same tone as the prayers themselves, and if the sacred name occurs in the conclusion the celebrant inclines to the cross. When the choir has answered *Amen* after the last prayer the celebrant recites in a subdued tone the Epistle, Gradual, &c., and before going to the centre of the altar to say the *Munda cor meum*, he turns by his right, places his left hand on the altar, and his right on the book, held by the sub-deacon. When the sub-deacon has kissed his hand he makes over him the sign of the cross without any form of words, and proceeds to the centre of the altar.

The Deacon at the signal from the master of ceremonies rises, salutes the celebrant, places his own and the celebrant's birretta on the bench, and precedes the celebrant to the altar, saluting the choir on the way, as already directed. At the altar he genuflects on the lowest step at the right of the celebrant, raises the celebrant's alb as he ascends the altar, and takes his own place on the highest step behind the celebrant. When the *Dominus vobiscum* has been sung he goes to the Epistle corner along with the celebrant, and standing on the highest step, right behind the celebrant, he inclines with him to the cross at the *Oremus* and at the conclusion of the prayers. At the name of the saint whose feast is celebrating, or who is commemorated in the office, and at the name of the reigning Pontiff, should it occur, he inclines his head, not towards the cross, but towards the missal. When the celebrant begins to sing the last prayer, the deacon, at a sign from the master of ceremonies, goes to the celebrant's right, where he remains, pointing out the place in the missal, until the celebrant has read the Gradual, &c., which follow the Epistle. At the end of the Epistle he says *Deo gratias*.

The Sub-deacon at the end of the *Gloria* rises when the master of ceremonies gives the signal, and goes to the altar as already directed. He genuflects on the lowest step at the celebrant's left, raises his alb, and takes his place behind the deacon *in plano*, or on the lowest step.

The *Dominus vobiscum* having been sung, the sub-deacon marches with the celebrant and deacon to the epistle corner, taking care to keep in line with the deacon. At the epistle corner he stands right behind the deacon, either *in plano*, or on the first step, and inclines towards the cross at the *Oremus* and the Sacred Name, when it occurs; but towards the missal at the name of the Blessed Virgin, of the saint whose feast is celebrating, or who is commemorated in the feast of the day and at the name of the reigning Pope.

During the singing of the last prayer, he turns by his right to receive the missal from the master of ceremonies, whom he salutes with an inclination of the head when he approaches, and again when he has received the missal from him. The sub-deacon keeps the opening of the missal towards his left, lets the upper edge rest against his breast, and holds the lower edge in both hands. Having received the missal, he turns again towards the altar and remains in his place until the celebrant reaches the conclusion of the last prayer, when he proceeds to the centre of the altar, genuflects on the first step,¹ and, turning by his left, salutes the choir, first on the gospel, and then on the epistle side.² He returns to his place behind the celebrant, and when the choir has sung *Amen*, he sings the Epistle. During the singing of the Epistle he inclines his head towards the cross at the Sacred Name; but towards the missal at any other

¹ De Herdt, Tom. i., n. 317 : "Ita autem ad medium altaris accedere debet, ut genuflectat, si fieri possit, dum celebrans in ultimae orationis conclusione dicit *Jesus Christum*." Some writers, as Baldeschi, Vavas seur, etc., direct the sub-deacon to remain at the epistle corner until the celebrant has said *Jesus Christum* in the conclusion of the last prayer, to incline towards the cross at this Sacred Name, and then to proceed to the centre of the altar. We prefer De Herdt's opinion.

² Bourbon, n. 372; Vavas seur, Part vii., sec. i., chap. i., art. 3, n. 40 Baldeschi, Bauldry, De Conny, etc.

name requiring an inclination. At the words *In nomine Jesu omni genu flectatur*, he genuflects in his place.

Having sung the Epistle, he closes the book, holding it as already directed, proceeds again to the centre of the altar, genuflects on the first step, and salutes the choir as he did before the Epistle. He then goes to the epistle side of the altar, mounts the lateral steps, and, kneeling on the predella, or on the highest step, he advances the upper part of the missal a little towards the celebrant, whose hand, placed on the missal, he kisses, and, having received the celebrant's blessing, he descends and hands the missal to the master of ceremonies, whom he salutes before presenting the missal, and after he has received it.¹

The Master of Ceremonies as soon as the choir reaches *cum Sancto Spiritu* of the Gloria, invites the sacred ministers to go to the altar, he himself going to the epistle corner to point out the prayers, and to turn the leaves of the missal for the celebrant.

Having pointed out the last prayer, he makes a sign to the deacon to take his place at the missal, and goes to the credence for the book of epistles. Taking the book, so that the opening is at his right, he carries it to the sub-deacon, whom he salutes before and after handing the book to him. He then goes to the left of the sub-deacon, where he stands until the celebrant reaches the conclusion of the last prayer, when he goes with the sub-deacon to the centre of the altar, genuflects with him on the lowest step, and together with him salutes the choir on the gospel side and on the epistle side. He returns with the sub-deacon to his place behind the celebrant, and stands at his left, but a little behind him, during the singing of the Epistle. If the sub-deacon inclines or genuflects at any words in the Epistle, the master of ceremonies makes, at the same time, a similar reverence. The Epistle having been sung, the master of ceremonies again

¹ When the sub-deacon uses a folded chasuble, he puts it off during the singing of the last prayer before he receives the missal, and resumes it again when he has returned the missal to the master of the ceremonies.

accompanies the sub-deacon to the centre of the altar, genuflects with him on the lowest step, salutes the choir together with him, and goes with him to the epistle corner. When the sub-deacon, after receiving the celebrant's blessing, descends *in planum*, the master of ceremonies salutes him, receives the book from him, again salutes him, and immediately, with like salutations, presents the book to the deacon.

The Acolytes, towards the end of the Gloria, rise along with the sacred ministers, and stand in their places turned towards the altar, inclining and genuflecting with the celebrant and sacred ministers.

The Thurifer rises with the acolytes, and comports himself as they do until towards the end of the last prayer, when he goes to the sacristy to prepare the censer. He genuflects at the centre of the altar with the sub-deacon and master of ceremonies, and with them also salutes the choir. Returning from the sacristy, he again salutes the choir, genuflects to the altar, and, when the celebrant has read the Gospel, he goes up to the altar to get incense in the censer.

The Choir rises as soon as the master of ceremonies invites the sacred ministers to rise, turns towards the altar, and returns the salute of the sacred ministers. The choir is turned towards the altar during the singing of the prayers, and the clergy make along with the celebrant the proper inclinations. When *Amen*, at the end of the last prayer, has been sung, the choir resumes the sitting position. During the singing of the Epistle, the clergy uncover at the Sacred Name, etc.

CHAPTER VII.

FROM THE SINGING OF THE EPISTLE TO THE OFFERTORY.

The Celebrant says the *Munda cor meum* at the centre of the altar, goes to the gospel corner, signs the missal at the beginning of the Gospel, then signs his forehead, lips, and breast, and reads the Gospel, all precisely as in a Low Mass, except that he now reads the Gospel in a low tone, and at the end does not kiss the missal, nor say *Per evangelica dicta*, etc. Having read the Gospel, he returns to the centre of the altar, puts incense into the censer, and blesses it in the same manner and order in which he performed this ceremony before the Introit. He then turns towards the altar, and remains in that position until the deacon carrying the missal kneels on the predella to receive his blessing, when, turning by his right and keeping his hands joined before his breast, he says *Dominus sit in corde tuo et in labiis tuis, ut digne et competenter annunties Evangelium suum*, then disjoins his hands, placing the left below his breast,¹ and making with his right the sign of the cross over the deacon, saying at the same time, *In nomine Patris, et Filii, et Spiritus Sancti*. Having pronounced these words, he places his right hand on the upper edge of the missal to be kissed by the deacon, and when the deacon has stood up and saluted him, he passes to the epistle corner, where he remains turned towards the altar until the deacon begins to sing the Gospel.

The Deacon² retires from his place beside the celebrant,

¹ Authors generally.

² The deacon carries the missal as the sub-deacon has been directed to carry it.

when the sub-deacon, having sung the Epistle, approaches to receive the celebrant's blessing, and goes immediately *in planum* by the lateral steps on the epistle side. Standing *in plano*, his face towards the altar, he receives the missal from the master of ceremonies,¹ to whose salutations he responds, and proceeds *per planum* to the centre of the altar, saluting the choir on his way, first on the epistle, then on the gospel side. At the centre he genuflects on the lowest step, mounts the altar, and lays the missal on the table of the altar, either in the centre or a little towards the epistle side, taking care that the opening is towards the gospel side. Again he genuflects, and goes to the gospel side, where he stands during the reading of the Gospel at the celebrant's right. The Gospel read, he retires with the celebrant to the centre of the altar, and there assists at the blessing of the incense; then, descending from the predella to the highest step, he kneels on the edge of the predella, and says the *Munda cor meum*. Having recited this prayer, he rises, takes the missal from the altar, and kneels on the predella, his face towards the gospel side, his right next the altar. Kneeling thus, with head inclined, he says, in an audible voice, *Jube, domne, benedicere*; advances the upper edge of the missal a little in front of his breast, kisses the celebrant's hand when laid on the missal, rises, salutes the celebrant with a moderate inclination of the body, and, without turning his back towards the altar or the celebrant, he goes down the steps, and takes up his position at the centre, his face towards the altar.

The Sub-deacon, removing the missal from the epistle to the gospel side, goes *per brevior* and genuflects at the centre of the altar. He places the missal at the gospel side so that the celebrant when reading from it shall look towards the corner of the altar, and shall have his left turned partly towards the people. During the reading of the Gospel he

¹ If the deacon is vested in folded chasuble, he removes it before receiving the missal, and puts on a broad stole over the ordinary stole. He does not resume the chasuble until after the communion.

stands on the highest step turned towards the celebrant, responds to the *Dominus vobiscum* and the *Initium*, or *Sequentia sancti Evangelii*, inclines and genuflects with the celebrant, and, at the end of the Gospel, removes the missal towards the centre of the altar, placing it so that it shall face the epistle side. He stands at the left of the celebrant during the blessing of the incense; then descends *in planum*, and stands between the centre of the altar and the gospel corner.

The Master of Ceremonies having received the missal from the sub-deacon, and handed it to the deacon, remains standing at the epistle side until the celebrant has read the Gospel. In company with the thurifer, and having him on his right, he mounts the lateral steps on the epistle side, genuflects on the predella, and assists at the blessing of the incense as before the Introit; and, having again genuflected, he descends the steps on the epistle side, gives the acolytes the signal to repair with their candles to the front of the altar, whither he himself forthwith proceeds, and takes up a position to the left of the sub-deacon, or behind him, according to the size of the sanctuary.

The Acolytes remain standing at the credence with their hands joined, until they receive the signal from the master of ceremonies to carry their candles to the gospel side for the singing of the Gospel. Taking up their candles they march side by side, and without saluting either the choir, or the altar, they range themselves in front of the altar either in a line with the sacred ministers or behind them.

The Thurifer, on the right of the master of ceremonies, goes up to the altar immediately after the celebrant has read the Gospel to get incense put into the censer. He genuflects on the predella, raises the cover, holds up the censer to the celebrant, and puts down the cover again as already directed. Having fastened the cover he takes the censer in his right hand, again genuflects, and descends by the steps on the epistle side *in planum*, and thence goes to the front of the altar, where he takes his place.

The ministers when assembled in front of the altar before the singing of the Gospel may arrange themselves in any of the three following ways:—

FIRST STEP OF ALTAR						
(1)	2 A.	M. C.	S. D.	D.	Th.	1 A.
(2)		M. C.	S. D.	D.		
			2 A.	Th.	1 A.	
			S. D.	D.		
(3)			M. C.	Th.		
			2 A.	1 A.		

They remain in this position until the choir has just finished singing, when all together genuflect to the altar, turn, and salute the choir, first on the gospel, then on the epistle side, and proceed to the place where the Gospel is sung.

The Thurifer and the Master of Ceremonies go in front, the former on the left, the latter on the right. They so place themselves on arriving at the place where the Gospel is sung that the master of ceremonies is at the deacon's right, the thurifer at his left, and immediately turn towards each other, leaving a passage between them for the acolytes, and the sacred ministers. During the singing of the Gospel they stand on the right and left of the deacon, unless at the incensing of the missal, when both are at his right. They do not, however, stand exactly in a line with the deacon, but a little behind him. They turn towards the altar, and make a profound inclination of the head at the Sacred Name. At the name of Mary, or of the saint whose feast is celebrating, the thurifer inclines towards the book, the master of ceremonies towards the altar as a sign to the celebrant, and should words requiring a genuflection occur both genuflect towards the altar.¹ When the deacon is about to incense the

¹ Favrel, Part II., Tit. ii., c. v., n. 14. Vavasseur, Part VII., sect. i., c. i., art. 3, n. 50.

missal the thurifer passes behind him to his right, hands the censer to the master of ceremonies and receives it from him after the incensation.

The Acolytes follow the master of ceremonies, and the thurifer. When these latter halt the acolytes pass between them, and take their places with their backs to the wall, and their faces towards the epistle corner, and so far apart that the sub-deacon may find room between them. They remain immovable during the singing of the Gospel.

The Sub-deacon after saluting the choir passes behind the deacon and accompanies him on his left to the place where the Gospel is sung. There he stands between the acolytes, with his back to the wall and his face towards the epistle corner. He receives the missal from the deacon, holds it open before him, keeping the upper edge resting against his forehead. He does not incline or genuflect during the singing of the Gospel.

The Deacon, having the sub-deacon at his left, and carrying the missal, follows the attendants to the place where he is to sing the Gospel. Opening the missal he hands it to the sub-deacon, and with hands joined sings *Dominus vobiscum*; then placing his left hand extended on the missal he makes with the thumb of his right hand the sign of the cross at the beginning of the Gospel while he sings *Sequentia Sancti*. While singing *Evangelii* he places his left hand on his breast, and with the thumb of the right signs himself on the forehead, then on the lips without any word or words, and finally on the breast at the words *Secundum N*.

Having now received the censer from the master of ceremonies he incenses the missal with three swings, the first in the centre, the second to his own left, the third to his own right, and before and after the incensation he makes a moderate inclination to the missal. He returns the censer, and joining his hands sings the Gospel, making all the reverences required towards the missal.

The Celebrant remains turned towards the altar at the epistle corner until the deacon commences to sing *Dominus*

robiscum, when he turns towards him. At the *Sequentia*, etc., he signs his forehead, lips, and breast; at the Sacred Name he inclines towards the cross; but towards the book, from which the deacon signs, at the name of Mary, or of the saint in whose honour Mass is being offered. Should words requiring a genuflection occur in the Gospel, he turns towards the altar, places his hands thereon, and genuflects.

The Choir rises just as the singing of the Tract, Sequence, or *Alleluia* is ending, turns immediately towards the altar, and responds to the salutation of the ministers.¹ During the singing of the Gospel the choir is turned towards the deacon. The clergy incline and genuflect at the words requiring these reverences, and at the *Sequentia*, etc., they sign themselves on the forehead, lips, and breast.

The Celebrant, after the singing of the Gospel, kisses the missal presented to him by the sub-deacon, saying, *per Evangelica dicta*, etc., and having been incensed by the deacon he returns to the centre of the altar and intones the *Credo in unum Deum*.

THE CREED.

In conjunction with the sacred ministers, for whose arrival he pauses a moment, he recites in a subdued tone the remainder of the Creed, inclining his head at *Jesum Christum*, and at *Simul adoratur*, and genuflecting at *Et Incarnatus est*. He signs himself at the last words, makes the proper reverence to the altar, and proceeds to the bench. He uncovers, and inclines profoundly while the choir sings *Et Incarnatus est*, and on the Feasts of the Annunciation and Nativity he kneels on the lowest step on the epistle side at the singing of these words.

The Deacon having sung the Gospel, points out the beginning of it to the sub-deacon, and turning his face towards the altar, retires a step to let the sub-deacon pass. He follows the attendants to the centre of the altar, genuflects on the first step, receives the censer from the thurifer,

¹ Bourbon, n. 383.

and incenses the celebrant with three double swings,¹ making a moderate inclination before and after. He returns the censer to the thurifer, and, without any further genuflection, or inclination, ascends to his place behind the celebrant. When the celebrant has intoned the *Credo*, the deacon immediately genuflects, goes to the right of the celebrant, and recites the Creed with him, inclining and genuflecting when he inclines and genuflects. He signs himself at the last words, genuflects when the celebrant salutes the altar, and goes before him to the bench.

During the singing of the Creed he uncovers and inclines along with the celebrant, and kneels with him on the first step at the singing of the *Et Incarnatus est* on the Feasts of the Nativity and Annunciation. When the choir has sung *Et Homo factus est*, the deacon rises, places his birretta on the bench, salutes the celebrant, and goes to the credence for the burse, which he carries to the altar. He holds the burse elevated to the level of his eyes, the opening upwards and inclined towards himself, the finger and thumb of each hand grasping the lower edge, and the other fingers being joined underneath. He salutes the choir on his way, genuflects on the lowest step, ascends, rests the burse on the altar, takes out the corporal, places the burse against the *gradus* on the gospel side, with the opening next the centre of the altar, and spreads the corporal. He then genuflects, goes *per breviorē* to the bench, salutes the celebrant with a moderate inclination of the body, the sub-deacon with a slight inclination of the head, not as a mark of reverence, but as an intimation to him to be seated, takes his seat, and assumes his birretta.

The Sub-deacon lowers the missal as soon as the deacon has ended, lets it rest on his left arm while the deacon points

¹ De Herdt, Tom. I., 318, De Carpo. pars ii., n. 169. Falise, *Tableaux*, who appeals to Merati, Lohner, Vinitor, Bauldry, Cavalieri, Pavone, and a Portu. But Vavasseur, *loc. cit.* De Conny, *loc. cit.* Baldeschi and Favrel say that the deacon stands at the gospel corner—in *cornu Evangelii*—while incensing the celebrant. We adopt the former opinion both because it is better supported, and because it is more convenient.

out the beginning of the Gospel, and at once carries it to the celebrant. He goes *per breviorē*, does not genuflect when passing the centre of the altar nor salute the celebrant before presenting the missal. With his right hand he indicates to the celebrant the beginning of the Gospel, and when the celebrant has kissed the missal, he closes it, retires a little, and salutes the celebrant with a moderate inclination of the body. He then proceeds directly to the foot of the altar on the epistle side, gives the missal to the master of ceremonies, and takes his place behind the deacon, genuflecting when he arrives.

When the celebrant has intoned the *Credo*, he genuflects, ascends to his left, recites the Creed with him, and makes the same reverences which he makes. At the last words of the Creed he signs himself, then genuflects, and proceeds in front or on the right of the deacon to the bench. At the *Et Incarnatus est* he uncovers and inclines profoundly, but on the Feasts of the Nativity and Annunciation he kneels on the first step at the celebrant's left. After the singing of the *Et Incarnatus est* the sub-deacon uncovers, and rises along with the deacon, but does not salute the celebrant: instead he inclines his head to the deacon¹ when the latter salutes the celebrant. While the deacon is at the altar the sub-deacon may remain standing or he may reseal himself. If he remains standing, he returns the deacon's salute,² and takes his seat along with him. If he sits while the deacon is absent, he rises at his approach, returns his salute, and resumes his seat. At *Simul adoratur* he uncovers and inclines.

The Master of Ceremonies proceeds to the epistle corner between, or a little in rear of the acolytes, genuflects with them before the altar at the same time as the deacon and thurifer genuflect, and at some distance behind them. He stands at the epistle corner, receives the missal from the sub-deacon with the customary salutations, carries it to the credence, and then going to the epistle corner he stands

¹ De Herdt, Tom. i., n. 321.

² De Herdt, *ibid*

during the recitation of the Creed, keeping his hands joined, and making the same signs and reverences as the celebrant and sacred ministers.

When the choir comes to the words *Et Incarnatus est* he makes an inclination to the celebrant and his ministers, and kneeling with his face towards the gospel side of the altar, he remains profoundly inclined until the choir has sung *Homo factus est*. Rising he again inclines towards the sacred ministers as a signal for the deacon to carry the burse to the altar. He salutes the celebrant along with the deacon, whom he accompanies to the credence, and to whom he hands the burse with a salutation, as usual, before and after. He then returns to his place. When the choir sings *Simul adoratur* he gives a sign to the sacred ministers to uncover, and at the last words of the *Creed* he invites them to proceed to the altar.

The Acolytes after the singing of the Gospel carry their candles to the credence, genuflecting when passing the centre of the altar. Having placed their candles as before on the posterior angles of the credence they turn towards the altar, incline, genuflect, and sign themselves along with the sacred ministers, and when the sacred ministers take their seats on the bench, the acolytes may also seat themselves. When the master of ceremonies gives a sign to the sacred ministers to uncover for the *Et Incarnatus est* the acolytes kneel and incline profoundly until the *Homo factus est* is sung. They then rise, and at the approach of the deacon and master of ceremonies they raise the veil a little so that the burse may be easily reached. When the deacon takes his seat after spreading the corporal the acolytes may sit. At the words *Simul adoratur* they incline, and in obedience to the signal of the master of ceremonies at the end of the Creed, they rise along with the sacred ministers.

The Thurifer walks on the deacon's right to the centre of the altar, where he hands him the censer without any *oscula*. He salutes the celebrant before and after the incensation, receives the censer from the deacon, and steps back a little

to allow the sub-deacon to pass into his place. He remains behind the sub-deacon until the celebrant has intoned the *Credo*, inclines to the cross at *Deum*, and having genuflected along with the deacon and sub-deacon, he carries the censer to the sacristy.

The Choir remains turned towards the altar until the Creed has been intoned. The clergy incline at the word *Deum*, and as soon as the chanters take up the singing, they turn *in chorum*. When the celebrant recites the *Et Incarnatus est* they genuflect;¹ they incline with the celebrant at *Simul adoratur*, and at *Vitam venturi saeculi* they make the sign of the cross.

As soon as the sacred ministers have taken their seats the clergy in choir also sit. During the singing of the *Et Incarnatus est* they kneel and incline profoundly: at *Simul adoratur* they uncover and incline, and when the master of ceremonies at the end of the Creed gives the signal to the sacred ministers, the clergy in choir rise, turn at once towards the altar and re-salute the sacred ministers.

Martinucci, c. iii., sec. iv., n. 63. Falise, *Tableaux*.

CHAPTER VIII.

FROM THE OFFERTORY TO THE PREFACE.

The Celebrant at the signal from the master of ceremonies rises and proceeds to the altar. He salutes the choir, beginning with the epistle side, genuflects
THE OFFERTORY. on the first step, ascends the altar, and when the choir has sung *Amen* he kisses the altar, turns round and sings *Dominus vobiscum*. Then, turning again to the altar, he sings *Oremus*, inclining to the cross, and reads the offertory in a subdued tone.

He receives the paten from the deacon, and offers the Host as in Low Mass. When the sub-deacon presents the water cruet, he makes the sign of the cross over it, saying at the same time the prayer *Deus qui humane substantiæ*, and having received the chalice from the deacon he offers it also in the usual manner. He then says the prayers *In spiritu humilitatis*, and *Veni Sanctificator*, and turns towards the epistle corner to bless the incense.

The Deacon at the last words of the Creed rises and accompanies the celebrant to the altar as at the end of the *Gloria*. He stands behind the celebrant until the latter has sung *Oremus*, when he goes up to his right. When the sub-deacon arrives with the chalice, the deacon removes the end of the humeral veil, receives the chalice, and places it on the altar in front of himself. Taking with his right the pall from the chalice, he places it against the *Gradus*, keeping his left meantime against his breast. He next takes the paten, which he presents to the celebrant, kissing first the edge of the paten, then the right hand of the celebrant,¹ and having

¹ If small hosts are to be consecrated, the deacon, as soon as he hands the paten to the celebrant, uncovers the ciborium, and holds it elevated slightly above the corporal, while the celebrant says the prayer *Suscipe*. (Authors generally.)

received the chalice from the sub-deacon he pours wine into it, keeping the wine cruet in his hand until the sub-deacon has put water into the chalice. He now removes with the purificator whatever drops may be adhering to the interior of the chalice, lays the purificator near the corporal, and gives the chalice to the celebrant, kissing the foot of the chalice and the hand of the celebrant. Placing his left hand on his breast, he supports with his right either the foot of the chalice or the celebrant's right arm, and says along with him the prayer *Offerimus*. When the celebrant places the chalice on the corporal the deacon covers it with the pall; then he takes the paten, hands it to the sub-deacon in such manner that the concave side is next him, and covers it with that end of the humeral veil which hangs from the sub-deacon's right shoulder.

The Sub-deacon at the last words of the Creed, in obedience to the signal from the master of ceremonies, proceeds to the altar, saluting, in company with the celebrant and deacon, the choir on the way. He genuflects on the first step, raises the celebrant's alb with his right hand, and steps into his place behind the deacon. When the celebrant has sung *Oremus*, and not sooner, the sub-deacon genuflects along with the deacon and proceeds at once to the credence. Arrived at the credence he receives the humeral veil on his shoulders from the master of ceremonies, or one of the acolytes, fastens it in front, takes the chalice by the stem in his left hand, and with his right puts the end of the humeral veil, which hangs from his right shoulder, and which should be longer than the other end, over the chalice. He then places his right hand on the top of the chalice, outside the veil, and carries it to the altar. At the altar he permits the deacon to remove the end of the veil, hands him the chalice, and when he has removed the paten, the sub-deacon lightly rubs the interior of the chalice with the purificator, and hands it to the deacon. Then turning by his right he receives the cruets from the acolytes, gives the wine cruet to the deacon, but keeps the water cruet in his right hand. When the

celebrant has finished the oblation of the host, the sub-deacon, inclining his head, presents the water cruet to him saying: *Benedicte Pater reverende*, and when the celebrant has made the sign of the cross over it, he puts one or two drops of water into the chalice, either immediately from the cruet, or better, with the little spoon used for this purpose.

After the oblation of the chalice the sub-deacon receives the paten from the deacon. He takes it in his right hand, keeping the concave side next himself, and permits the deacon to cover it with the end of the humeral veil on the right. Pressing the paten thus covered against the upper part of his breast, and keeping his left hand under his breast, he goes to the foot of the altar and genuflects. Standing *in plano* at the centre of the altar he raises the paten, still covered with the humeral veil, to the height of his eyes. He keeps the paten at this elevation, unless when he is obliged to perform any ceremony, or to respond to the celebrant. He may keep his left hand against his breast, or support his right elbow with it.

The Master of Ceremonies, when the choir is singing *vitam venturi saeculi* at the end of the Creed, gives the sign to the sacred ministers to go to the altar, and the *Oremus* having been sung, he invites the sub-deacon to the credence, whither he himself goes. He puts the humeral veil on the shoulders of the sub-deacon so that the end on the right shoulder is the longer, accompanies him to the altar, and assists in putting the wine and water into the chalice; or, if his assistance is not required, he remains *in plano* at the epistle corner, till it is time to go up for the blessing of the incense.

The Acolytes rise with the sacred ministers. The second acolyte removes the chalice-veil from the chalice as soon as the master of ceremonies has taken the humeral veil to put it on the shoulders of the sub-deacon, folds it and lays it on the credence. The first acolyte meantime prepares the cruets, which he carries to the altar immediately after the sub-deacon, and when wine and water have been put into the

chalice he carries them back again to the credence, where he stands along with his companion during the incensation.

The Thurifer rises with the others at the last words of the Creed, and after a brief delay goes to the sacristy for the censer. He leaves his place at the credence so as to reach the centre of the altar, when the deacon and sub-deacon genuflect after the *Oremus*. He genuflects at the same time, turns round and salutes the choir, on the gospel side first, and afterwards on the epistle side. He repeats the salutation of the altar and of the choir when returning.

The Choir rises with the sacred ministers, returns their salute, and remains standing, turned towards the altar until the *Oremus* has been sung.

The Celebrant having said the *Veni Sanctificator* turns by his right to bless the incense. He receives the spoon from the deacon, and, while putting incense three times into the censer, he says: *Per interces-* THE INCENSATION.
sionem beati Michaelis Archangeli, stantis a
dextris altaris incensi et omnium electorum suorum, incensum
istud dignetur Dominus bene ✠ dicere, et in odorem suavitatis
accipere, per Christum Dominum nostrum, Amen. He should so pronounce the words as to have the incense put into the censer, and the spoon returned to the deacon when he comes to *benedicere*.¹ While pronouncing this word he places his left hand on the altar and with his right makes the sign of the cross over the censer.

Having, while saying the remaining words, received the censer from the deacon, he turns to the altar by his left, and without any previous reverence, immediately incenses the host and chalice in the following manner.—Holding the chains close to the cover of the censer he raises his hand until the bottom of the censer is a little higher than the pall on the chalice, and makes with the censer three crosses over the host and chalice, just as on other occasions he makes them with his hand. The direct line of each cross begins about the middle of the pall, and terminates in a line

¹ Authors generally.

with the edge of the host nearest the celebrant. The censer is then brought back along the same line as far as the front edge of the pall, where the transverse line is drawn. While drawing the lines of the crosses the celebrant says the prayer *Incensum istud*, etc., combining the words and crosses thus: (1) *Incensum ✠ istud*; (2) *a te ✠ benedictum*; (3) *ascendat ✠ ad te, Domine*. The host and chalice are now further incensed by describing about them three circles with the censer in the same plane in which the crosses were formed. The first and second circle are drawn from right to left, the third from left to right. While describing the circles the celebrant continues the prayer. At the first he says: *Et descendat super nos*; at the second, *misericordia*; and at the third, *tua*. Having now completed the incensing of the *oblata* he genuflects, and proceeds to incense the cross and the altar in precisely the same manner as he incensed before the Introit. During this incensation he says the following prayer, so distributing the words as to finish the incensing and the prayer, at the same time.¹ *Dirigatur Domine oratio mea sicut incensum in conspectu tuo. Elevatio manuum mearum sacrificium vespertinum. Pone Domine custodiam ori meo, et ostium circumstantiae labiis meis, ut non declinet cor meum in verba malitiae ad excusandas excusationes in peccatis.*

Having completed the incensation of the altar the celebrant hands the censer to the deacon, saying: *Accendat in nobis Dominus ignem sui amoris et flammam aeternae charitatis. Amen*. He is then incensed by the deacon, and having washed his hands,² not merely his fingers, he continues up to the Preface as in the Low Mass.

The Deacon assists at the blessing of the incense, and hands the censer to the celebrant, as for the incensation

¹ Cum vero [celebrans] incipit thurificare Crucem inchoat illa verba: *Dirigatur Domine*, et reliqua sequentia prosequitur. . . ita ut ea taliter distribuatur ut eodem tempore finiantur verba et thurificatio. *Caerem. Epis.* l. 1, c. 23, n. 11. Most authors give a distribution of the words. It is our opinion that the celebrant is the best judge of how to distribute them in his own case.

² *Rubr. Miss.* Par. ii., Tit. vii., n. 11.

before the Introit. While the celebrant incenses the *oblata*, he keeps his right hand on the foot of the chalice, and, with his left, raises the shoulder of the celebrant's chasuble; and, while he incenses the cross, still raising the chasuble with his left, he removes, with his right, the chalice a little towards the epistle side, but not beyond the corporal. During the incensation of the altar, he keeps his right hand against his breast, genuflects when the celebrant genuflects or bows to the cross, and all the time bears up the celebrant's chasuble with his left hand.

When he has received the censer from the celebrant with the usual *oscula*, he descends *in planum*, and incenses the celebrant with three double swings, saluting him with a moderate inclination before and after. Accompanied by the thurifer, he now proceeds to incense the choir. The thurifer walks on his left; both genuflect at the centre of the altar, and, having turned round, salute the choir, first on the gospel side, then on the epistle side.

The clergy of the highest rank in choir, whether they are canons in their choir dress, or simple priests in soutane and surplice, are incensed individually with two double swings.¹ Those of the second order²—priests, when there are canons in choir; deacons and sub-deacons, when there are no canons—are incensed with only one double swing;³ but individually if there is sufficient time.⁴ The remaining members of the choir—seminarists, for example—are incensed collectively,⁵ but with double swings.⁶

The deacon then, having saluted the choir, goes to the gospel side and incenses each of the clergy of the first rank who are on that side, beginning with him who occupies the

¹ Bourbon, nn. 492 and 498; Vavasseur, Part VI., sect. ii., chap. vii., art. i., n. 116.

² Bourbon, n. 275; Vavasseur, *Ibid.*, n. 127.

³ *Auctores, cit. ibid.*

⁴ Bourbon, n. 500.

⁵ S. R. C., Aug. 3, 1839: An seminarii Episcopalis alumni choro assistentes colla induti thurificandi sunt? Resp. Incensandos esse per modum unius.

⁶ Bourbon, n. 492; Vavasseur, *loc. cit.*, n. 116.

first place, and saluting each one both before and after incensing him. Having incensed all the clergy of the first order on the gospel side, he crosses over¹ to the epistle side, genuflecting before the altar, and incenses, in like manner, the clergy of the same order who are on that side. Then he crosses back again to the gospel side, genuflecting as before, and incenses the clergy of the second order ; individually, if he has sufficient time ; otherwise, collectively. If he incenses them individually, he must also incense individually those of the same order on the epistle side before he incenses those of the next order on the gospel side. But, as will be usually the case if the clergy of the second order are incensed collectively, along with them the deacon may incense the others on the same side.

When he incenses a number together, or *per modum unius*, he walks first along the gospel side of the choir, swinging the censer towards the stalls on that side, and then, passing to the epistle side, he incenses those who are on that side in a similar manner.²

Having completed the incensation of the choir, he again salutes it, beginning with the gospel side ; and, returning to the sanctuary, he genuflects *in plano*, turns towards the sub-deacon, incenses him with two double swings, saluting him before and after the incensation ; then hands the censer to the thurifer, ascends to his place behind the celebrant, and having genuflected, he turns round to be incensed.

The Sub-deacon lowers the paten to the level of his breast, and responds to the *Orate, fratres*. When the deacon arrives at the foot of the altar, after incensing the choir, the sub-deacon turns by his right, again lowers the paten, and

¹ Unless when several distinct orders are incensed collectively, the deacon must always incense the members of the same order on both sides of the choir before he incenses any members of the next order, though it should be necessary for him to cross the choir several times. S. R. C., June 23, 1607. Vavasour, *loc. cit.*, n. 127, who says : " On ne peut tolérer l'usage d'encenser d'abord tout un côté du chœur, puis tout le côté opposé." See also Falise, § iii., chap. i., sect. ii., n. 5, etc.

² Authors generally.

returns the deacon's salutation before and after receiving the incense.

The Master of Ceremonies assists at the blessing of the incense according to the directions given for the incensation at the beginning of Mass. While the celebrant is incensing the cross, he passes to the gospel side, genuflecting at the centre of the altar; and, when the celebrant comes to incense the gospel side, he removes the missal, which he replaces again when the incensation is finished. He remains at the missal to turn the leaves, and to point out the prayers and the Preface to the celebrant.¹

The Acolytes, as soon as the celebrant is incensed, bring the water-basin and finger-towel to the epistle corner. The first acolyte carries the basin; the second, the towel. When the celebrant has washed and dried his hands, they carry the basin and towel to the credence, and remain standing in their places until the thurifer, having incensed the deacon, turns towards them. They return the thurifer's salutation before and after being incensed by him; and the first acolyte salutes his companion immediately before he himself is incensed, and is resaluted by him.

The Thurifer, having assisted at the blessing of the incense, retires along with the master of ceremonies to the epistle corner, and remains there until the deacon comes down to incense the celebrant. Standing at the deacon's right, he salutes the celebrant before and after the incensation, and accompanies the deacon to incense the choir. He walks on the deacon's left, and along with him genuflects before the altar, salutes the choir and each individual incensed. The incensing of the choir finished, he again

¹ Most writers make no mention of the incensing of the master of ceremonies, apparently because he is supposed to be engaged at the missal at the time he should be incensed. Wapellhorst, however, and De Carpo say that he is to be incensed by the thurifer immediately after the deacon. "Thurificatio diacono," writes the latter, "*Caeremoniarius a thuriferario incensabitur in loco ubi reperitur.*"—Part ii., chap. v., n. 204. It would seem, therefore, that each church may follow its own custom in this matter.

salutes it with the deacon, whom he accompanies, still keeping on his left, to the foot of the altar, where, having genuflected and saluted the sub-deacon before and after he is incensed by the deacon, he receives the censer from the latter. When the deacon, after genuflecting in his place behind the celebrant, turns round, the thurifer incenses him with two double swings, saluting him before and after. He next turns by his right towards the acolytes, each of whom he incenses with a single swing, offering to each the usual salutation. Then, after genuflecting before the altar, and saluting the choir, he carries the censer to the sacristy.

The Choir remains seated until the deacon, coming to incense it, genuflects before the altar. The clergy then rise, and respond to the deacon's salutation. Each one of those who are incensed individually makes an inclination of the head towards him who is to be incensed immediately after himself, as if to invite him to receive the incense first. In Rome it is customary for the first to say to the second, *Ecce odor*, or *Tibi honor*.¹

¹ "Ipsi autem quibus thus datur observare solent ut alter alterum immediate subsequentem capitis nutu modeste invitet ad thurificationem prius capiendam." (*Sac. Episc.*, 1. 1, c. 23, n. 20). In the *Ceremonial commenté et expliqué* we have the following note:—"Celui du chœur qui doit être encensé le premier voyant venir celui qui doit l'encenser, se tourne vers son suivant et ils saluent mutuellement. Le premier dit au second *ecce odor* d'après un usage établi dans les grandes églises de Rome *Tibi honor* disent quelques-uns en se saluant mutuellement. Pendant que l'on encense le premier du chœur, le second salue le troisième de la même manière, et ainsi de suite."

CHAPTER IX.

FROM THE PREFACE TO THE "PATER NOSTER."

The Celebrant throughout this portion of the Solemn Mass has to attend only to the ordinary ceremonies of Low Mass, except that, instead of reading the Preface and the preceding versicles, he sings them, and that he permits the deacon to uncover and cover the chalice.

THE PREFACE.

The Deacon, having been incensed by the thurifer, turns towards the altar, and remains in his place behind the celebrant till the latter comes to the last words of the Preface. At the *Gratias agamus* he inclines to the cross; he also makes a similar reverence at the Sacred Name and at the name of Mary, should either occur in the Preface. When the celebrant is singing the words, *Sine fine dicentes*, the deacon genuflects, and goes up to the celebrant's right, and, inclining moderately, says the *Sanctus* with him. At the *Benedictus* he stands erect, makes on himself the sign of the cross, then genuflects, passes by the predella to the celebrant's left, and genuflects again on his arrival. Here he remains, turning the leaves of the Missal for the celebrant, but not inclining along with him. When the celebrant begins the prayer, *Quam oblationem*, the deacon genuflects, passes to the right of the celebrant, and kneels on the edge of the predella, if there is not a ciborium to be consecrated. If there is, having come to the celebrant's right, he renews the genuflection, uncovers the ciborium, placing the cover outside the corporal, and then kneels on the predella. During the elevation of the Host and chalice, he raises the lower border of the celebrant's chasuble with his left hand. While the celebrant is genuflecting after the elevation of

the Host, the deacon rises, and at the proper time uncovers the chalice, placing the pall against the gradus towards the epistle corner. After the elevation of the chalice he again rises to cover the chalice, genuflects with the celebrant, and returns to the Missal at the gospel side, where he again genuflects.

At the beginning of the prayer, *Per quem haec omnia*, the deacon, after genuflecting, passes to the celebrant's right, removes the pall from the chalice, places it against the gradus, and makes a genuflection in company with the celebrant. When the words, *Omnis honor et gloria*, have been said, he replaces the pall on the chalice, again genuflects, and afterwards remains at the right of the celebrant until the *Pater Noster* is intoned.

The Sub-deacon, at the last words of the Preface, genuflects along with the deacon, and goes up to the left of the celebrant to say the *Sanctus*.¹ He does not sign himself at the *Benedictus*; but, having with his left hand found the beginning of the Canon, he again genuflects and returns to his place. From the commencement of the Canon to the *Pater Noster* he stands at the foot of the altar with the paten raised to the height of his eyes, except during the consecration, when he kneels on the first step.

The Master of Ceremonies, when the celebrant is singing the last words of the Preface, invites the deacon and sub-deacon to come to say the *Sanctus*. He himself retires to the epistle corner, genuflecting at the centre of the altar. At the epistle corner he remains standing *in plano* until the deacon kneels before the consecration; when, having previously put incense into the thurible, he, too, kneels, and at the elevation of the host and chalice rings the bell. Before

¹ *Rubr. Miss.* Part. ii., Tit. vii., n. 11. From the Ceremonial of Bishops (Bk. 2, ch. 8, n. 67) it is clear that the sub-deacon does not go up to say the *Sanctus* when the celebrant is a bishop. Hence arose a custom in many places for the sub-deacon not to go up at the *Sanctus* even when the celebrant was only a priest. This custom, where it existed, has been sanctioned by the Congregation of Rites. (Nov. 12, 1831.)

and after each elevation he makes a profound inclination along with the thurifer.

After the consecration he rises, but does not leave the epistle corner until the *Nobis quoque peccatoribus*. When the celebrant has said these words the master of ceremonies passes *per planum* to the gospel side, genuflecting behind the sub-deacon, and when the deacon goes to the celebrant's right, he takes his place at the Missal.

The Acolytes go to the sacristy at the commencement of the Preface to bring torches for the elevation. At the *Sanctus* they return to the sanctuary, preceded by the thurifer, and having saluted the choir, and genuflected before the altar, they kneel *in plano* in front of the altar until after the consecration. When the celebrant has genuflected after the elevation of the chalice, they rise, genuflect on one knee, and without saluting the choir—because the Blessed Sacrament is now on the altar—they carry their torches back to the sacristy, unless the clergy are to communicate, or unless Benediction of the Most Holy Sacrament is to follow the Mass immediately. In these two cases they remain kneeling, and keep their torches lighting. If they carry the torches to the sacristy immediately after the consecration, they return at once to their places at the credence, genuflecting as they pass the altar, and remain standing during the remainder of the Canon.

The Thurifer, after incensing the acolytes, carries the censer to the sacristy, genuflecting as he passes the centre, and having renewed the fire, if necessary, he returns to the sanctuary in front of the acolytes at the beginning of the Canon. Having saluted the choir and genuflected with them, he proceeds to the epistle corner, and takes his place beside the master of ceremonies. The latter having put incense into the censer, the thurifer, kneeling, incenses the Host and chalice at the elevation, each with three swings, making a profound inclination both before and after. The consecration over, he goes to the front of the altar, where he genuflects between the two acolytes, and precedes them to the sacristy. He returns

with them again to the sanctuary, and remains standing in his place by the credence.

The Choir stands up when the celebrant sings *Per omnia saecula saeculorum* before the Preface. The clergy are turned towards the altar during the singing of the Preface and of the versicles which precede it. When the celebrant has said the *Sanctus* they kneel, and remain kneeling till the consecration is over. After the consecration they rise, turn *in chorum* while the chanters sing *Benedictus, etc.*, and when the chanters have ceased singing, they turn again towards the altar.

CHAPTER X.

FROM THE "PATER NOSTER" TO THE END OF MASS.

The Celebrant continues up to the *Agnus Dei* as in a Low Mass, except that he sings those parts which in a Low Mass are said in a loud tone. Having said the *Agnus Dei* and the first of the three prayers which follow it, he kisses the altar, turns by his right, and gives the *Pax* to the deacon. He does not salute the deacon either before or after giving the *Pax*. Having consumed the Precious Blood and received the ablutions, he does not wipe the chalice, but places it outside the corporal towards the gospel side, and proceeds at once to read the *Communion*. He sings the *Dominus Vobiscum*, and Post Communions, and after the second *Dominus Vobiscum* he remains turned towards the choir, until the deacon has sung the *Ite missa est*.

When *Benedicamus Domino* takes the place of *Ite missa est*, the celebrant turns towards the altar immediately after the *Dominus Vobiscum*, and says the *Benedicamus Domino* in a subdued tone.¹ When the choir has responded *Deo gratias*, the celebrant says the prayer *Placeat*, gives the benediction, and reads the Last Gospel in the usual manner. He then goes to the centre of the altar, makes a profound inclination of the head² to the cross, descends to the foot of the altar, and, having genuflected and saluted the choir in company with his ministers, and having received his biretta, he returns to the sacristy.

The Deacon at the first words of the *Pater noster*,³ genuflects, and retires from the right of the celebrant to his usual

¹ Martinucci, l. 1, chap. xiv., n. 137; Falise, *Tableaux*; De Herdt, tom. i., n. 332.

² Vavasseur, Part. VII., sect. i., chap. i., art. iii., n. 87.

³ *Rubr. Miss.*, Part. II., Tit. ix., n. 4.

place on the step behind him. There he remains till the celebrant sings *Et dimitte nobis*, when, at a sign from the master of ceremonies, he genuflects and goes again to the celebrant's right. Thither the sub-deacon also goes. From him the deacon receives the paten, wipes it with the purificator, and rests it on its edge near the corporal, the concave part towards the centre of the altar. At the end of the *Pater noster*, he responds *Sed libera nos a malo*¹ in a low tone, and presents the paten to the celebrant, having first kissed it and then the hand of the celebrant. When the celebrant signs himself with the paten, the deacon also makes the sign of the cross on himself, then uncovers the chalice, genuflects along with the celebrant, and, after the *Pax Domini*, he covers the chalice and renews the genuflection. Being moderately inclined towards the altar, he recites the *Agnus Dei* with the celebrant, striking his breast gently at each repetition; and then, without a previous genuflection, kneels on the predella, while the celebrant says the first prayer before the Communion. At the end of this prayer the deacon rises, kisses the altar without resting his hands on it, and turns towards the celebrant. When the celebrant turns round to give the *Pax*, the deacon salutes him with a moderate inclination, puts his hands under his arms, and, moving his head slightly forward in the direction of the celebrant, responds *Et cum spiritu tuo*. He again salutes the celebrant as before, genuflects, goes to the foot of the altar, where he gives the *Pax*² to the sub-deacon, saluting him after, but not before, giving it. Then, turning towards the altar, he genuflects on the first step, and goes to the left of the celebrant. On arriving, he does not renew the genuflection;³ but when the

¹ Martinucci, l. 1, chap. xiii., n. 91; Falise, *loc. cit.*

² He who gives the *Pax* to another does not salute the other before, but does after giving it. He who gives the *Pax* places his hands on the shoulders of him who receives it, and approaches his left cheek towards the left cheek of the other, saying: *Pax tecum*. He who receives the *Pax* places his hands under the elbows of the other, advances his left cheek, and responds: *Et cum spiritu tuo*.

³ Rubricists are not agreed as to where the deacon, after giving the *Pax* to the sub-deacon, should genuflect. Some direct him not to genu-

celebrant, having recited the prayers before the Communion, genuflects, the deacon also genuflects. Being moderately inclined, he strikes his breast at each repetition of the *Domine non sum dignus*, and, while the celebrant is receiving the Host, he inclines profoundly.¹ When the celebrant has finished the short meditation which he makes after receiving the Host, the deacon again genuflects with him; and, when he makes the sign of the cross with the chalice, the deacon inclines profoundly, and continues so inclined until the celebrant has consumed the Precious Blood.

It is the duty of the sub-deacon to uncover the chalice when the celebrant is separating his hands after the consumption of the Host. But should he be too long detained giving the *Pax* to the choir, the deacon² passes to the celebrant's right in time to perform this office, genuflecting on the predella both before leaving the epistle side and after arriving at the gospel side. He may, however, omit the latter genuflection if he is to uncover the chalice immediately; for, in that case, he need not genuflect until the celebrant does so. When the sub-deacon arrives, the deacon passes to his own proper place at the celebrant's left, genuflecting, as before, both on leaving and on arriving.

When the celebrant has taken the last ablution the deacon transfers the missal to the epistle side, genuflecting while passing the centre of the altar, and, having placed the missal on the altar and found the *Communion*, he immediately

flect until he arrives on the predella at the celebrant's left; others, whose opinion we have adopted, direct him to genuflect on the first step of the altar, along with the sub-deacon. The former direction is given by Merati, in *Garantum*, n. 47; Martinucci, *loc. cit.*, n. 95; Vavasseur, *loc. cit.*, n. 79; Wapellhorst, *loc. cit.*; Baldeschi, etc. While the latter is supported by the authority of De Conny, *loc. cit.*; De Carpo, Part. II., n. 176; Falise, *loc. cit.*; De Herdt, Tom. I., n. 328, etc., etc. Mgr. De Conny, in a note, remarks: "Selon Merati le diacre ne devrait pas faire la génuflexion au lieu où il vient de donner la paix au sous-diacre, mais seulement à la gauche du prêtre, après y être monté. Nous avons suivi les auteurs qui veulent que le diacre fasse cette génuflexion avant de remonter."

¹ Authors generally.

² Falise, *loc. cit.*; Vavasseur, *loc. cit.*, n. 82; Farrel, Part. II., Tit. ii., chap. vii., n. 33, note.

retires to his place behind the celebrant. He accompanies the celebrant to the centre of the altar, and back again to the missal, inclines with him during the *Post-communion*, and when he has sung the second *Dominus vobiscum*, the deacon, standing at the centre, genuflects, and turns towards the choir to sing *Ite missa est*. When *Benedicamus Domino* is sung, instead of *Ite missae est*, the deacon does not turn round, but sings it with his face to the altar. While the celebrant says the prayer *Placeat* the deacon moves a little towards the gospel side, kneels on the predella or one of the steps, and inclining his head profoundly, he signs himself when the celebrant gives the blessing. Then rising he ascends the predella, and stands at the celebrant's left¹ between him and the sub-deacon during the reading of the Gospel. At the beginning of the Gospel he signs himself with the celebrant, genuflects at the *Verbum caro factum est*, and when the Gospel is finished, he goes in advance of the celebrant to the centre of the altar. In company with the celebrant and sub-deacon he inclines moderately to the cross, then turning by his left descends along with them to the foot of the altar, genuflects, salutes the choir, and having received from the master of ceremonies his own and the celebrant's birettas, he presents the celebrant's to him with the usual *oscula*, and goes to the sacristy immediately in front of the celebrant.

The Sub-deacon from the Consecration to the *Et dimitte nobis* of the *Pater noster* stands in front of the altar, holding the paten covered with the veil at the height of his eyes. When the celebrant sings those words, the sub-deacon at a sign from the master of ceremonies, lowers the paten, genuflects at the same time as the deacon, and goes up to the predella to the right of the deacon, to whom he presents

¹ There is a considerable variation in the directions here given to the deacon by different writers. Many direct him to kneel on the predella towards the epistle, and not towards the gospel side during the blessing, and after the blessing to remain standing in the highest step of the altar during the reading of the gospel. Others direct him to stand on the predella at the epistle side during the Gospel. Others again say he should place himself at the right of the celebrant. The directions given in the text appear from analogy to be the most correct.

the paten still covered with the veil.¹ The deacon having received the paten the sub-deacon unfastens the humeral veil, which is then removed from his shoulders by one of the acolytes, genuflects² and goes again to the foot of the altar, where he does not again genuflect.³ At the *Pax Domini* he genuflects on the first step, ascends to the celebrant's left, and there genuflects in company with, but not before the celebrant and deacon. He says the *Agnus Dei* in a subdued tone, striking his breast, at each repetition, and inclining moderately towards the altar. Having said *Dona nobis pacem* at the end of the third *Agnus Dei* he genuflects on the predella and descends to the foot of the altar. When the deacon, having received the *Pax*, is descending the steps, the sub-deacon turns by his right, retiring a step towards the gospel side,⁴ salutes the deacon when he arrives in front of him, and again after receiving the *Pax*. Then turning again to the altar he genuflects on the first step on the left of the deacon, and on the gospel side of the centre of the altar.⁵ Having the master of ceremonies on his left he bears the *Pax* to the choir, but does not salute the choir either on entering or leaving, because of the presence of the Blessed Sacrament on the altar. He proceeds to the gospel side⁶ where the ecclesiastic of highest dignity in choir should be found. To him he communicates the *Pax*, and, if there are several rows of stalls or benches, he communicates the *Pax* in like manner to the occupant of the place next the altar in each row. He then goes to the epistle side, genuflecting when passing before the altar, communicates the *Pax* first to the highest in dignity on that side, and afterwards to one in each row of stalls, when there are several.⁷ If the clergy in

¹ De Herdt, Tom. 1, n. 327. De Carpo, *loc. cit.* n. 194. Merati, *loc. cit.* n. 37. De Conny, *loc. cit.*

Rubr. Miss. Pars. 2, Tit. ix., n. 4.

⁴ De Herdt, Tom. 1, n. 328.

³ Authors generally.

⁵ *Idem ibid.*

⁶ Many eminent Rubricists, as Merati, De Conny, Falise, Le Carpo, etc., direct the sub-deacon to salute the choir. De Herdt expressly forbids him. Bourbon (n. 395) is also of opinion that he should not salute the choir. Bourbon's reasoning convinces us that this is the correct view.

⁷ Merati, *loc. cit.*; Bauldry, par. 3, *de Missa solemn*, art. i., n. 18; De Conny, *loc. cit.*; Bourbon, n. 521; Martinucci, l. i., cap. vi., nn. 2, 3.

choir are separated into two or more different *orders* or *ranks*, the sub-deacon, having communicated the *Pax* as above to those of the first order on both the gospel and epistle sides, begins on the gospel side with the second order also, and passes a second time to the side of the epistle.¹

Having given the *Pax* to the several rows of stalls, and the several orders of the clergy, the sub-deacon returns to the sanctuary, and having come to the foot of the altar, and genuflected on the first step, he gives the *Pax* to the master of ceremonies, and mounts at once to the right of the celebrant, where he genuflects, unless the celebrant is about to genuflect. If the chalice has not been uncovered when the sub-deacon arrives, he uncovers it at the proper time, genuflects, and, rising, inclines profoundly while the celebrant consumes the Precious Blood. Having received the wine cruets from the acolyte, he ministers the ablutions to the celebrant, returns the cruets to the acolyte, and taking the pall between the finger and thumb of his right hand, and holding it at the height of his shoulder, and a little in front of him, he carries it to the gospel side, keeping his left hand meantime against his breast, and genuflecting when passing the centre of the altar. Having arrived at the gospel side he wipes the chalice, covers it, folds the corporal, places it in the burse, and the burse on top of the chalice, and carries all to the credence, taking care to genuflect before the altar. He then takes his place behind the deacon without genuflecting. Neither does he genuflect when the deacon genuflects before turning round to sing *Ite missa est*. While the celebrant says the prayer *Placeat*, he kneels on one of the steps at the left of the deacon to receive the blessing, after which he goes to the gospel corner for the reading of the last Gospel. If the Gospel of St. John is read he holds the card in a convenient way for the celebrant to read it, and does not sign himself nor genuflect; at the end he answers *Deo Gratias*. If another Gospel is read, during the prayer *Placeat* he receives the Missal from the master of ceremonies, and

¹ Authors generally.

after the blessing carries it to the gospel corner of the altar. When the Gospel has been read he goes to the centre of the altar on the celebrant's left, inclines to the cross, and turning by his right goes to the foot of the altar. After genuflecting, and saluting the choir, he receives his biretta from the master of ceremonies, and follows him to the sacristy.

The Master of Ceremonies, at the beginning of the *Pater Noster*, makes a sign to the deacon to retire behind the celebrant. At the words *Et dimitte nobis* he invites both the deacon and sub-deacon to go up to the epistle corner, and at the *Pax Domini*, having invited the sub-deacon to ascend to the celebrant's left, he genuflects on the predella along with the sacred ministers, and goes to the foot of the altar, where, standing a little towards the gospel side, he waits to accompany the sub-deacon to give the *Pax* to the choir. When the sub-deacon has received the *Pax* from the deacon the master of ceremonies genuflects with them, and accompanies the sub-deacon, walking on his left. They do not salute the choir, but proceed to give the *Pax* in the manner described in the directions for the sub-deacon. During the giving of the *Pax* the master of ceremonies inclines and genuflects as often as the sub-deacon does so.

The ceremony of giving the *Pax* to the choir having been finished, the master of ceremonies, in company with the sub-deacon, returns to the sanctuary. They genuflect at the centre of the altar; the master of ceremonies receives the *Pax* from the sub-deacon, saluting him before and after receiving it, and, turning by his right, he goes to the first acolyte, to whom he gives the *Pax*, with a salutation after, but not before. He then proceeds to the epistle corner, where he remains standing *in plano* until the celebrant has communicated. At the *Domine non sum dignus* he inclines moderately, and strikes his breast, and during the communion of the celebrant he inclines profoundly. He assists at the ablutions, and when the celebrant comes to the Missal, he stands by his side to turn the leaves and point out the prayers. At the blessing he

kneels at the epistle corner, when the Missal is not required for the last Gospel. When it is, however, the master of ceremonies, after the *Deo Gratias*, takes the Missal to the gospel side, genuflecting at the centre, hands it to the sub-deacon, and kneels for the blessing. During the gospel he signs himself and genuflects along with the celebrant and sacred ministers. Towards the end of the Gospel he makes a sign to the acolytes to take their candles and go to the front of the altar. When the celebrant and sacred ministers genuflect at the foot of the altar, he also genuflects, salutes the choir with them, hands them their birettas, taking care to give the celebrant's to the deacon along with his own, and precedes them to the sacristy.

The Acolytes stand in their places beside the credence during the *Pater Noster*. At the words *Et dimitte nobis* the first acolyte goes to the epistle corner and removes the veil from the shoulders of the sub-deacon, genuflecting with him. He then carries the veil to the credence, where, with the assistance of the second acolyte, he folds it up. At the *Agnus Dei* and the *Domine non sum dignus* the acolytes incline moderately towards the altar and strike their breasts, and while the celebrant is receiving the Host, and the chalice, they incline profoundly. The first acolyte receives the *Pax* from the master of ceremonies with the customary salutations, and gives it to the thurifer or to the second acolyte.

While the celebrant is purifying the paten over the chalice the first acolyte carries the cruets to the epistle corner, and hands them to the sub-deacon. After the second ablution he carries them back again to the credence. Meanwhile the second acolyte, after the celebrant has received the Precious Blood, takes the veil of the chalice to the gospel side, and returns to his place, genuflecting as he passes in front of the altar. They kneel for the blessing before the last Gospel, rise, sign themselves at the beginning of the Gospel, and, at a sign from the master of ceremonies, they take their candles and go to the front of the altar. Here

they take up the same positions they had on their arrival at the beginning of Mass, genuflect at the words *Verbum caro factum*, and again with the sacred ministers, when they reach the foot of the altar. Having saluted the choir, they walk side by side to the sacristy in front of the master of ceremonies, and salute the cross of the sacristy, and the celebrant.

The **Thurifer** has no particular duties during this part of the Mass, unless the acolytes retain the torches. In this case he removes the veil from the shoulders of the sub-deacon, folds it up, and lays it on the credence.

He receives the *Pax* from the first acolyte, and gives it to the second. At the blessing before the last Gospel he kneels, and during the Gospel signs himself and genuflects along with the others. He accompanies the acolytes to the front of the altar, takes his place between them, genuflects, salutes the choir, and returns to the sacristy before the acolytes.

The **Choir** is turned towards the altar until the chanters begin to sing the *Agnus Dei*. When the sub-deacon comes to communicate the *Pax* the clergy lay down their birettas and books, and prepare to receive it. The first in each row gives the *Pax* to the second, the second to the third, and so on. He who gives the *Pax* places his hands on the shoulders of him who receives it, and says *Pax tecum*; and he who receives it puts his hands under the elbows of him who gives it, and responds *Et cum spiritu tuo*. At the communion of the celebrant, the clergy again turn towards the altar, and incline profoundly. After the consumption of the Precious Blood they may sit until the celebrant has read the *Communion*. They rise for the *Dominus vobiscum*, and remain standing, turned towards the altar till the chanters have sung *Deo Gratias* after *Ite Missa est* or *Benedicamus Domino*, when they kneel for the blessing. They rise immediately for the last Gospel, and when the celebrant has genuflected at the foot of the altar, if their departure is not processional, they leave the choir in the most convenient order. If the departure is processional they leave in the order in which they entered, the celebrant bringing up the rear.

APPENDIX I.

THE BLESSING OF HOLY WATER, AND THE "ASPERGES."

Water may be blessed as often as it is required, and should be blessed every Sunday, except Easter and Pentecost, in all principal churches. On Sundays

THE BLESSING. the ceremony is performed in the sacristy¹ before the principal mass of the day, either by the celebrant of the mass himself, or by another priest.² At other times it should be confined to the church or the sacristy;³ but, given a reasonable cause, may be performed in private houses or anywhere else.⁴

Salt once blessed or exorcised for this ceremony can be used without further exorcism as long as it lasts.⁵ Care should be taken, however, to preserve it from damp, for it would be at least unbecoming, if not unlawful, to use salt in a semi-liquid state. When water is blessed on Sunday morning by the celebrant of the mass, which is to be preceded by the *Asperges*, he is vested in amice, alb, cincture, and stole, of the colour which the mass requires.⁶ Another priest who may take the place of the celebrant on this occasion, and every priest blessing water on any other occasion, is vested in soutane, surplice, and violet stole.⁷

The three crosses at the words *In nomine Patris, et Filii, et Spiritus Sancti*, are made not with the hand, but with the salt itself, which, for this purpose, should be made to fall in a continuous stream from the spoon or other instrument used¹ to convey it into the water. If the water to be blessed is contained in a number of vessels, it is sufficient to read the

¹ *Rubr., Missalis.*

² *Rubr., ibid.*

³ *Ritual.*

⁴ . . . "ex causa rationabili etiam in domibus privatis et ubique terrarum fieri potest." De Herdt, tom. 3, n. 129, 2.

⁵ S. R. C., April 8, 1713, n. 3704, 3853, 3.

⁶ *Rubr., ibid.*

⁷ *Ritual.*

exorcism of the water once over all together ; but the salt must be put into each.¹

The *Asperges*, or ceremony of sprinkling with holy water, may be performed every Sunday in all cathedrals and other principal churches immediately before the solemn mass ; or, where there is no **THE ASPERGES**, solemn mass, before the low mass, which takes its place. It is however of obligation before a *solemn conventual* mass.² One and only one exception to this rule is admitted ; that is, when the solemn conventual mass on a Sunday is celebrated by the bishop.³ The ceremony cannot, however, be performed twice in the same church on the same Sunday, nor can it be performed on feasts of obligation that do not fall on Sunday.⁴ In churches which have a baptismal font, the water used for the *Asperges* on Easter and Pentecost Sundays is part of what was blessed on the preceding Saturday, but removed before the infusion of the holy oil. In other churches the water is blessed on these days as usual ; that is, immediately before the mass.

When this ceremony precedes solemn mass the celebrant is assisted during the blessing of the water by the sacred ministers. The celebrant is vested, as already stated, in amice, alb, cincture, and stole of the colour proper for the office of the day ; the sacred ministers merely in amice, alb,

¹ De Herdt, *loc. cit.*, n. 130.

² Quum a sacerdote Fayan, Professore in Seminario Millwaukensi Sacrae Rituum Congregationi subjectum fuerit dubium pro opportuna resolutione nimirum : cum multis in locis illius regionis usus invaluerit omittendi asperersionem aquae benedictae in Dominicis etiam ante missam principalem vel parochialem non cantatam, quaeritur utrum haec consuetudo servari possit ?

Sacra Rituum Congregatio referente subscripto Secretario sic respondendum censuit : Benedictio de qua agitur praescripta tantum est ante missam conventualem quando haec celebratur cum cantu et ministris. Atque ita respondit die 9 Decembris, 1878. *Acta Sanctae Sedis*, v. 21, p. 442.

³ *Ceremonial*, and authors.

⁴ Authors. Martinucci, who is followed by a few, forbids the *Asperges* in a church in which the Blessed Sacrament is exposed. The more common opinion permits the ceremony, but says that the altar is not to be sprinkled. (Gavantus, Merati, De Carpo.)

and cincture. While the celebrant reads the prayers, the deacon stands at his right, the sub-deacon at his left, and the two acolytes, carrying lighted candles, beside the sacred ministers, but a little to the rere.

When the water has been blessed the celebrant and the ministers return to the bench, where the former puts on a cope of the colour of the day, and the latter the dalmatic and tunic. All then bow as usual to the cross, and proceed to the altar. The clerk, carrying the vessel of holy water and the aspersory, walks in front, and the acolytes follow him. If the entry is processional, the clergy come next the juniors in front, and last of all the celebrant between the sacred ministers, who hold back the borders of his cope. No one takes holy water at the door of the church. Having saluted the choir, if necessary, and the altar, the celebrant and the sacred ministers kneel on the first step; the clerk with the holy water kneels on the pavement at the deacon's right; while the two acolytes carry their candles to the credence, and the master of ceremonies takes the caps to the bench.

The Celebrant,¹ having received the aspersory, intones the antiphon, *Asperges me*, for which in paschal time is substituted the other antiphon, *Vidi aquam*, and immediately sprinkles the altar itself, or the predella—first towards the centre, then towards the gospel, and lastly, towards the epistle side and still kneeling he makes the sign of the cross on his forehead with the end of the aspersory. Then, rising, he sprinkles the deacon and sub-deacon, and when they have risen he hands the aspersory to the deacon, salutes the altar, and goes to sprinkle the choir, repeating meantime in a subdued tone, and alternately with the sacred ministers, the psalm *Miserere*; but in paschal time *Confitemini*, if he can do so from memory.

If the clergy in choir are few in number he may sprinkle each of them individually, or at least he may so sprinkle those

¹ Though a priest other than the celebrant may bless the water, the latter himself must sprinkle it. S. R. C., various decrees, and authors.

who are foremost in dignity; but if they are many he should sprinkle them all collectively.¹ From the altar he goes direct to the gospel side of the choir, and having received the aspersory, and saluted him who is highest in dignity, he sprinkles him, and after him he sprinkles the others on both sides of the choir, who are to be sprinkled, individually. But if there is no individual sprinkling, he first salutes all the clergy on the gospel side, then sprinkles them first in front of himself, then towards his left, and finally, towards his right.² Having again saluted them, and restored the aspersory to the deacon, he proceeds to sprinkle the other side in the same manner, making the proper reverence while passing in front of the altar.

The people are sprinkled after the clergy. In sprinkling the people, the custom of each church may be preserved.³ Hence the celebrant may sprinkle them from the altar rails; from the door in the screen which separates them from the choir; or he may go amongst them accompanied by the sacred ministers, and the holy-water carrier, and sprinkle them right and left. Having returned to the altar, he again receives the aspersory, and sprinkles the master of ceremonies and acolytes, who stand beside the credence. When the choir has repeated the antiphon, the celebrant, standing in front of the altar, sings the versicles and the prayer. He then salutes the altar, and the choir, goes to the bench, and having divested himself of the cope, he puts on the maniple and chasuble, and returns to the altar to begin mass, saluting the choir on the way.

The Deacon accompanies the celebrant to the altar, as has been said, kneels at his right, and hands him the aspersory

¹ S. R. C., die 27 September, 1698. "An Sacerdos missam Dominicalem celebraturus debeat aspergere Decanum et singulos canonicos singillatim, reliquum autem clerum, et populum, non singillatim, sed quolibet ictu aspersorii, plures simul? *Resp.* Decanum et singulos canonicos. *Affirmative.* Et reliquos de clero si sint in parvo numero, per illo *Affirmative.* Si vero in magno numero. *Negative.* Et omnes unico ictu quasi in gyrum aspergendos."

² Martinucci, l. 2, c. 8, n. 20.

³ S. R. C., Mort. 22, 1862.

with the customary reverence. Still kneeling, he inclines his head, while the celebrant sprinkles him ; then rises ; receives the aspersory, kissing first the handle, and then the celebrant's hand ; hands it to the clerk, and genuflects when the celebrant salutes the altar. He accompanies the celebrant to both sides of the choir, salutes the clergy on each side before and after they are sprinkled, and genuflects while passing the centre of the altar. After each sprinkling he receives the aspersory from the celebrant and gives it to the clerk ; and, of course, before each he receives it from the clerk and hands it to the celebrant. Having returned to the altar, he again hands the aspersory to the celebrant to sprinkle the acolytes ; receives it from him, and stands at his right in front of the altar, supporting the book, while he sings the prayer. After the celebrant has sung the prayer at the end, the deacon, having genuflected, salutes the choir with the celebrant, and walks on his right to the bench, where he puts on his maniple. At the proper time he returns to the altar along with the celebrant and sub-deacon.

The Sub-Deacon kneels at the left of the celebrant, inclines while being sprinkled, rises and accompanies the celebrant while he is incensing the choir and the people. When the celebrant salutes an individual, or the body of the clergy, the sub-deacon does the same, and he genuflects as often as he passes in front of the altar, whether the celebrant genuflects or merely inclines. Having returned to the altar after the aspersion, he stands at the celebrant's left, and, with the deacon, supports the book in front of him. He goes to the bench along with the celebrant and deacon, puts on his maniple, and returns with them to the altar for the beginning of mass.

The Master of Ceremonies and the Acolytes stand by the credence during the whole ceremony, except while the celebrant kneels at the beginning, when they also may kneel. When the celebrant returns after sprinkling the choir and the people, they turn towards him, and salute him before and after he sprinkles them. The master of ceremonies gives the

book to the deacon, and both he and the acolytes assist the celebrant and ministers to vest for mass.

The Choir remains standing, turned towards the altar during the aspersion. The clergy, whether individually or collectively sprinkled, salute the celebrant before and after. They bow while the *Gloria Patri* is singing; and when the ministers go to the bench, they sit down, but rise again in time to return their salutation when returning to the altar. The singing-choir sings the antiphon intoned by the celebrant, the first verse of the psalm *Miserere*, or *Confitemini*, according to the season, followed by *Gloria Patri* (unless on Passion Sunday and Palm Sunday), and by the antiphon repeated.

APPENDIX II.

SOLEMN VESPERS.

CHAPTER I.

GENERAL DIRECTIONS.

The officiant at Solemn Vespers is vested in surplice and cope. Both alb and stole are forbidden.¹ His place during the function is either at the bench on the epistle side of the altar, where the celebrant of Solemn Mass sits, or in the first stall in the choir.² In either case a *prie-dieu* is placed in front of him, on which is laid a Breviary or *Vesperale* of a large size, encased in a silk covering of the colour required for the vespers.³ If he occupies the first stall in choir, a cushion is placed on the seat and a piece of carpet spread in front of it.

The ministers or assistants at Solemn Vespers are the cope-men, as the assistants vested in copes are called, the master of ceremonies, the acolytes, the thurifer, and the chanters. The number of the cope-men varies with the degree of solemnity which attaches to the feast whose vespers are to be recited. According to the *Ceremonial* there should be six cope-men on the most solemn feasts of the year,⁴ four on those next in order,⁵ and two on ordinary Sundays and

¹ S. R. C., July 13, 1658, n. 1763, 3. Sept. 7, 1816, n. 4374. Dec. 16, 1828, n. 4496, 3.

² *Caer. Epis.*, l. 2, c. 3, n. 4. ³ *Ibid.* ⁴ *Ibid.*, and authors.

⁵ Namely, the Nativity, Epiphany, Easter, Ascension, Pentecost, Corpus Christi, SS. Peter and Paul, Assumption, All Saints, Titular or Patron of Church, Dedication and Patron of place or diocese. (*Caer.* l. 3, c. 2, n. 16.)

⁶ The four feasts immediately after the Nativity, the Monday and Tuesday after Easter and Pentecost, Circumcision, Purification, Annunciation and Nativity of the B. V. Mary, Trinity Sunday, St. John the Baptist. (*Ibid.*, n. 17.)

feasts of double major rite.¹ On all days of lower than double major rite, which are not Sundays, the cope-men, according to the same authority, are to be dispensed with altogether, and the officiant is to be vested only in the ordinary choir dress.²

Neither custom nor positive legislation has definitely settled the place of the cope-men during vespers. The following arrangement may, however, be accepted as at once the most convenient and best supported. In front of the altar, but on the floor of the choir, and not in the sanctuary, are placed two benches covered with green cloth.³ These benches stretch across the floor of the choir, and are therefore at right angles to the rows of stalls. On these the cope-men sit so that their faces are turned towards the altar. When the officiant occupies the first stall in choir, all the cope-men, whatever be their number, take their places at these two cross benches, an equal number being at each bench. But when the officiant remains at the bench on the epistle side of the sanctuary, two cope-men remain with him, one on each side. Hence when the officiant's place is at the bench, and there are only two cope-men, the cross benches need not be prepared. When there are more than two cope-men, the first two, or the most worthy, remain with the celebrant, the others go to the benches, one or two to each, according to the number engaged.

On the altar in front of which solemn vespers are chanted, six candles should be lighted on the more solemn feasts. On the less solemn feasts, four will suffice. The colour of the ornaments of the altar, as well as of the copes of the officiant and assistants, is regulated by the vespers. If the vespers are taken entirely from the second vespers of the feast of the day, with or without a commemoration of the feast of the day following, the colour is that of the Office of that day. It is of the Office of the following day when the vespers are either entirely or *a capitulo* of the following feast.

¹ *Ibid.*

² *Ibid.*

³ “. . . ad sedilia in plano chori disposita hinc inde contra altare, et ornata panno viridi.” *Caer., ibid.* n. 6.

CHAPTER II.

FROM THE BEGINNING OF VESPERS TO THE "CAPITULUM."

The candles on the altar having been lighted, and the officiant and his ministers having assumed their proper vestments, the master of ceremonies at the time appointed gives the signal to proceed to the altar. The two acolytes, bearing lighted candles, are in front; immediately behind them walks the thurifer, without the censer, having his hands joined in front. Next come the clergy, two by two, if they proceed processionally, to choir, but if they do not enter processionally the master of ceremonies walks either behind or on the left of the thurifer. After the master of ceremonies follow the cope-men, two by two, with the officiant between the last two. The officiant and cope-men wear their birettas. If the clergy are already in choir, the officiant and assistants salute them on their way to the altar. Having arrived in front of the altar, they all arrange themselves in a single line, the officiant in the centre, and the acolytes on either extremity, and all having with heads uncovered, saluted the altar, the officiant and assistants in cope kneel on the first step of the altar, and say in secret the prayer *Aperi Domine*. The master of ceremonies and the thurifer kneel *in plano*. Meantime the acolytes carry their candles, one to the epistle, the other to the gospel corner, and having placed them on the lowest of the lateral steps or on the floor of the sanctuary, they extinguish the candles and proceed to their places in choir.

When a sufficient time for saying the *Aperi Domine* has elapsed, the master of ceremonies rises and directs the officiant and assistants to do the same. All again salute the altar, and turning round salute the choir on the gospel and on the

epistle side. Then the officiant, accompanied by the cope-men and the master of ceremonies, proceeds to his place.

The **Officiant** having arrived at his place seats himself for a short space and puts on his biretta. At a signal from the master of ceremonies he rises, and recites in an undertone the *Pater* and *Ave*. He then sings *Deus in adjutorium*, &c., at the same time making on himself the sign of the cross; and while the choir is singing *Gloria Patri*, &c., he, as well as all others, inclines the head profoundly. One of the assistants in cope, or a chanter in surplice, meanwhile approaches, and at the conclusion of the *Sicut erat*, &c., intones to the celebrant the first antiphon. The celebrant sings the same words, and as soon as the chanters have intoned the first psalm he again takes his seat and resumes his biretta. He remains seated during the chanting of the psalms, but uncovers and bows at the *Gloria Patri* at the end of each, and at any words occurring in the psalms which demand a similar reverence.

The **Cope-men**, as has been said, may be either two, four, or six in number. When there are only two, their place is on the right and left of the officiant when the latter remains at the bench, but on the seats in front of the altar when he takes his place in choir. When there are four or six cope-men, the first two always remain with the officiant, provided he is not in one of the choir stalls; the others distribute themselves symmetrically on the above-mentioned seats.

Having now saluted the altar, and the choir after reciting the *Aperi Domine*, the cope-men accompany the officiant to his place, the two seniors being on his right and left, and holding back the borders of his cope. On arriving at the bench the cope-men arrange themselves in two lines, taking care not to turn their backs towards either the altar or the celebrant. The first two stand on either side of the officiant, the others face one another in front of him. When the celebrant comes to the bench the assistants all salute him, and when he sits down they go to their places and sit down also.¹ They stand up along with the officiant and recite the

¹ De Conny, l. 2, ch. 8.

Pater and *Ave*, in an under tone, and the one on the right of the officiant will hold back the border of his cope while he makes the sign of the cross at the *Deus in adjutorium*.

While the choir is singing *Sicut erat*, one of the cope-men¹ comes in front of the officiant to intone the first antiphon. He may be either the first absolutely,² that is, he whose place is on the right of the officiant during the function, or he may be the first of the two who fill the office of chanters.³ When, then, the *Alleluia* or *Iaus tibi, Domine*, has been sung, the assistant in cope who is to discharge this office sings in an audible tone the first words of the first antiphon, and when these have been repeated by the officiant, the assistants in cope, together with the master of ceremonies, salute the officiant, and retire to their respective places.

While the choir is singing the remainder of the first antiphon, the two assistants whose duty it is to chant, meet in the middle of the choir with the customary salutations, and when the antiphon has been sung, they intone the first psalm. This done, they repeat the salutations, and resume their seats and birettas. At the *Gloria Patri* they uncover and incline, and during the *Sicut erat* they rise to intone the repetition of the first antiphon. When the choir takes up the singing of this antiphon, then one of the chanters who is on the gospel side, having saluted the altar, accompanies the master of ceremonies to intone the second antiphon to the senior or chief dignitary in the choir. When the singing of the first antiphon ceases, the chanter salutes him to whom he is to intone the antiphon, sings the first words, and when these have been repeated, the chanter again inclines and returns to the centre of the choir. Here, having saluted the altar, he intones the second psalm along with his companion. The third antiphon is intoned by the chanter on the epistle side to the senior on that side of the choir, and so alternately with the fourth and fifth antiphons.

When there are but two assistants in copes they remain with the officiant, and the office of chanters is discharged by

¹ *Caer. Epis.*, *ibid.*, n. 9.

² Many authors.

³ Vavasseur, p. 8, sect. 1, ch. 1., Art. 4, n. 26, note.

two clerics in surplice.¹ Moreover, even when there are four or six cope-men, it is not necessary that any of them should act as chanters. In this case also the chanting may be done by others.² The cope-men will then comport themselves during this part of the function like the other members of the choir, with this exception, that they need not stand up for the intoning of the antiphons by the members of the choir.

The Master of Ceremonies³ kneels to say the *Aperi Domine*, at the end of which he gives a sign to the officiant and assistants to rise; he salutes with them the altar, and accompanies them to the bench of the officiant. When the officiant has taken his place at the bench, the master of ceremonies salutes him, gives him a sign to be seated, and the assistants to go to their places. At the proper time he again signs to the officiant to rise, and if there are no assistants he himself will hold back the officiant's cope while he makes the sign of the cross at *Deus in adiutorium*. He conducts the first assistant, or chanter, to intone the first antiphon to the officiant, and salutes the officiant along with him, both before and after he intones the antiphon. He then accompanies the chanter or assistant to his place, taking care on each occasion that he invites him to do anything, or retires after conducting him to his place, to salute him.

At the *Gloria Patri*, at the words *Sanctum et terrible nomen ejus*, of Psalm cx., and *Sit nomen Domini benedictum*, of Psalm cxii., he gives a signal to all to uncover. He conducts the chanters, whether they be in cope or only in surplice, to intone the antiphons to the members of the choir. The second antiphon is intoned to the highest dignitary in choir by the chanter who is on that side on which he sits. The third is intoned by the second chanter to the highest dignitary on the other side, and so alternately with the fourth and fifth. Both before and after intoning the antiphons, the chanter and master of ceremonies salute the person to whom it is intoned.

¹ *Caer. Epis.*, *ibid.*, n. 8. ² *Caer. Epis.*, *ibid.*, and authors generally.

³ The place of the master of ceremonies during the chanting of the Psalms is near the officiant, either in a stall in choir or on a bench in the sanctuary.

The Chanters, when they are not assistants in cope, will follow the instructions laid down for the two assistants when they act as chanters.

The Acolytes during this part of the vespers remain in their places in choir. Towards the end of the last psalm they leave their places at a signal from the master of ceremonies, go to the centre of the choir, salute the altar and choir, and go to light their candles.

The Choir, if it is already assembled when the officiant enters, stands up to receive and return the salutation of him and his ministers. The clergy kneel to say the *Aperi Domine*, rise with the officiant, and again return the salutation. When the officiant takes his seat on the bench the clergy also sit and put on their birettas. They rise at the signal from the master of ceremonies, sign themselves at the *Deus in adjutorium*, and remain standing until the first psalm has been intoned. They then resume their seats and birettas. They uncover at the *Gloria Patri*, and at any other words demanding a similar reverence. They remain sitting during the singing of the psalms, except when the antiphons are being intoned before the psalms. At these times they stand up who are on the same side of the choir with him to whom the antiphon is intoned.

CHAPTER III.

FROM THE "CAPITULUM" TO THE END.

The Officiant, just as the choir is finishing the repetition of the last antiphon, uncovers, rises, and chants the *Capitulum*, and after the *Deo gratias* intones the hymn which one of the assistants or chanters has just pre-intoned to him. If the hymn be the *Ave Maris Stella*, or *Veni Creator*, he kneels during the singing of the first stanza. When the versicle and response have been sung, the officiant intones the antiphon of the *Magnificat* after the assistant or chanter, as before, and then resumes his seat and puts on his biretta. At the end of the antiphon he lays aside his biretta, rises, and goes to incense the altar, saluting the choir on the way, first on the epistle, then on the gospel side. Having arrived at the foot of the altar he makes the proper reverence, ascends, kisses the altar, and turns by his right to bless the incense. He puts incense three times into the censer, and blesses it with the usual formulary, *Ab illo benedicaris*, &c. He then incenses the altar, as before the *Introit* in Solemn Mass. When the incensing is completed he hands the censer to the assistant on his right, retires to the centre of the altar, salutes the cross, and descends. At the foot of the altar he again makes the proper reverence, turns round, salutes the choir, beginning now with the gospel side, and proceeds to his place. Having arrived at his place he is incensed by one of the assistants with three double swings. While the choir is repeating the antiphon after the *Magnificat*, he sits with head covered, rises at the end of it, sings *Dominus vobiscum*, *Oremus*, and the prayer. If there are commemorations, he sings the prayer of each, prefacing each prayer with *Oremus*. After the last prayer he sings *Dominus vobiscum*, and as soon as the choir has responded *Deo gratias* to the *Benedicamus Domine*, sung by the assistants or chanters,

he says in a low tone¹ *Fidelium animae*, &c., followed in an undertone by *Pater Noster*, if Compline is not to be said. At the end of the *Pater Noster*, he says in the medium tone² *Dominus det nobis suam pacem*, to which the choir responds. The anthem of the Blessed Virgin proper for the season may be said after Vespers, even in churches where there is not a strict obligation to recite the Office in choir.³ According to the *Ceremonial* the officiant himself should recite the entire anthem, including versicle, response, and prayer, and this too in a low or medium tone.⁴ But a custom, all but universal, and observed even in Rome, favours the singing of the anthem in a solemn tone and manner.⁵ In this latter case an assistant or chanter may intone the anthem to the officiant, and sing the verses, and the officiant himself should say the prayer, concluding with the words *Divinum auxilium*, &c., while making the sign of the cross.

The Cope-men, whose place is in front of the altar, uncover, and rise during the repetition of the fifth antiphon, and proceed in front of the celebrant, taking care to salute the altar as they pass, and the officiant when they arrive. During the *Capitulum* and intoning of the hymn they stand along with the acolytes before the celebrant, and facing each other in two lines. The following arrangement supposes the number of assistants in cope to be six, but it will readily suggest the proper arrangement when the number is only four or two :—

5th Assist.	3rd Assist.	1st Acol.	1st Assist. Officiant. 2nd Assist.
6th Assist.	4th Assist.	2nd Acol.	

¹ *Caer. Epis.*, *ibid.*, n. 15. ² *Ibid.* ³ S. R. C., May 18, 1893. ⁴ *Ibid.*
⁵ *Cérémonial Expliqué*, l. c. n. 15, 4°.

When the choir has responded *Deo gratias*, then one of the assistants who intoned the first antiphon to the officiant now intones to him the hymn. As soon as the officiant has repeated the intonation of the hymn, the assistants salute him, and retire to their places, where they remain standing during the singing of the hymn and versicles. The two who act as chanters proceed in front of the altar during the singing of the last stanza of the hymn, at the end of which they sing the versicle. Their companions now join them, and all again approach the officiant, with the usual reverences to the altar, &c. The same assistant who has already intoned the first antiphon and the hymn, intones now the antiphon of the *Magnificat* also, and the four go to the front of the altar to intone the *Magnificat*. If the antiphon of the *Magnificat* be long, they may sit, as the others in choir do; but if it be short, they remain standing until it has been sung. Then the two who act as chanters intone the *Magnificat*, and all immediately approach the officiant to conduct him to the altar. Arrived in front of him, they salute him; the first two walk by his side, holding back the borders of the cope, the others precede them, two and two. All salute the choir, beginning with the epistle side, as they meet it first on their way to the altar. At the foot of the altar they make the proper reverence; the first two accompany the officiant up the steps, and assist at the incensation, as the deacon and sub-deacon do in Solemn Mass. The other assistants meantime remain *in plano* facing the altar. After the incensation all repeat the reverence to the altar and the salutation of the choir, and accompany the officiant to his place. The first assistant receives the censer, and incenses the officiant with three double swings. All the assistants salute the officiant before and after he is incensed. The first assistant hands the censer to the thurifer, who transfers it to the junior assistant (the fourth or sixth). The latter incenses the other assistants in order,¹ and then, in company with the thurifer, goes to incense the choir.

¹ De Carpo, *Pars Prima*, n. 50.

The assistant with the censer goes first to the senior or highest in rank in the choir, salutes him, and incenses him with two double swings. In the same manner he incenses the other clergy of the first order on that side of the choir, and then crosses to incense those of the same order on the other side, beginning with the most worthy. The other members of the choir are incensed collectively, and afterwards the assistant himself is incensed by the thurifer. Two things must be noted by him who incenses. First, while the choir is saying *Gloria Patri*, after the *Magnificat*, he ceases from incensing, and turning towards the altar remains inclined until they have finished. Second, as soon as the officiant rises to sing the prayer after the repetition of the antiphon of the *Magnificat*, the incensing must cease altogether, whether it has been completed or not. The assistant, therefore, on whom the duty of incensing devolves, should take care not to incense too many individually. If necessary, the collective incensation will do for all, with the exception of the assistants.

During the repetition of the antiphon after the *Magnificat* the assistants approach the officiant as at the *Capitulum*, and together with the acolytes stand as they have been directed to do at that part of the function, until all is finished. They proceed to the sacristy in the same order as they came to the altar.

The Master of Ceremonies, towards the conclusion of the fifth psalm gives a sign to the acolytes to get their candles, and while the choir is repeating the fifth antiphon he invites the assistants, who are in front of the altar, to approach. If there are no assistants, or only two, he invites the chanters to approach instead. At the conclusion of the *Capitulum* he conducts him who is to intone the hymn in front of the officiant, whom he salutes in conjunction with the chanter. The hymn intoned, he gives a sign to the assistants or chanters to return to their places. While the choir is singing the last stanza of the hymn, he invites the assistants or chanters to come to the centre of the choir in front of the altar to sing the versicle, and again conducts them to the officiant

to intone the antiphon of the *Magnificat*. He accompanies the officiant and assistants to incense the altar, ministers as usual at the blessing of the incense, and, in defect of assistants, accompanies the officiant while he is incensing the altar. When the officiant returns to his place, if there are no assistants, he receives the censer from the thurifer and incenses the officiant with three double swings. The master of ceremonies is himself incensed by the thurifer after the assistant who incenses the choir, or, when there are no assistants, after the choir has been incensed.

During the repetition of the antiphon of the *Magnificat* he invites the acolytes and assistants to come in front of the officiant, and when all is finished he gives the signal to retire to the sacristy.

The **Chanters** in this part of the vespers also will be guided by the rules which the chanters in cope are directed to follow.

The **Acolytes** before the end of the last psalm lay aside their birettas, rise, salute the choir, each other, and the altar, and proceed to light their candles. Having lighted them they meet at the centre of the altar, genuflect, and approach the officiant. They stand in front of him, one towards his right, the other towards his left, but facing each other. Should the rest kneel at the first stanza of the hymn, the acolytes remain standing. At a signal from the master of ceremonies they salute the officiant, and carry their candles back to the altar. They genuflect in front of the altar, and place their candles, without extinguishing them, on a step of the altar, in such a position that they will not impede the assistants during the incensing of the altar. They then retire to their places, where they remain until the choir is repeating the antiphon of the *Magnificat*. At this time they go for their candles, having made the accustomed reverences, and place themselves, holding their lighted candles, in front of the officiant, precisely as before at the *Capitulum*. They withdraw to the sacristy in front of the others.

The **Thurifer** leaves his place, in company with the acolytes, towards the end of the fifth psalm; with them he salutes the choir, and altar, and goes direct to the sacristy to

prepare the censer. While the antiphon of the *Magnificat* is being sung, he comes to the altar with the censer in his right hand and the incense-boat in his left. When the officiant ascends the altar by the steps in front, he ascends by the steps on the epistle side, and having received incense presents the censer to the master of ceremonies. If there are no assistants in cope, the thurifer assists during the incensation at the left of the officiant. When the altar has been incensed he receives the censer from the master of ceremonies, to whom, or to the first assistant, he hands it again when the celebrant has taken his place. He remains at the left of the assistant (or master of ceremonies) while he is incensing the officiant, and having received the censer from him he immediately hands it to the junior assistant, and accompanies him while he incenses the choir, saluting with the assistant each one who is incensed, both before and after the incensation.

When the choir has been incensed, the thurifer receives the censer and incenses the assistant, and afterwards the master of ceremonies, and the acolytes. He gives two double swings to the assistant, but only one to the others. He then proceeds to the entrance of the choir, and incenses the people *per modum unius*, and afterwards retires to the sacristy *suo officio functus*.¹

The Choir stands up when the officiant rises to sing the *Capitulum*. When the hymn is *Ave Maris Stella* or *Veni Creator*, the clergy in choir kneel during the first stanza. They sit while the antiphon of the *Magnificat* is being sung, rise for the canticle itself, at the first words of which they sign themselves.² They return the salutations of the ministers on their way to and from incensing the altar. They again sit when the antiphon is being repeated, provided the incensation of the choir has been completed, otherwise they remain standing. The clergy who are incensed observe the directions given for the incensation during Solemn Mass. If Compline does not follow Vespers immediately, they retire from choir after the anthem of the Blessed Virgin has been recited.

¹ When there are no assistants in cope, or only two, the thurifer himself incenses the choir. In this case he will attend to the directions given for the assistant who performs this office.

² Authors generally.

APPENDIX III.

COMPLINE.

The officiant in Compline is vested in the simple choral dress befitting his rank,¹ and his place during the function is the first stall in choir. GENERAL DIRECTIONS.

The clergy cannot enter choir for Compline in the processional order. This manner of entering supposes at least that the officiant is clad in sacred vestments. They may then enter either individually or in what may be called the *collective order*, to distinguish it from both the individual and processional order. In the collective order, as in the processional, the clergy walk two and two; but whereas in the latter the officiant is last, and the junior clergy first, in the former the officiant is first, and the juniors last.² But though in the collective or non-processional manner of entering choir, the officiant is supposed to be at the head of the cortege, he is not in reality first. For in front of him should walk two, or at least one master of ceremonies, and two chanters, *pour ouvrir la voie*;³ and at his left walks the most worthy of the priests who are present.⁴ When the

¹ "Quand l'officiant n'est pas revêtu d'ornements sacrés, mais simplement en habit de choeur les Chanoines eux-mêmes n'entrent pas et ne sortent pas en ordre de Procession Ainsi. . . il n'y a jamais ni entrée ni sortie processionnelle pour les petites Heures, ni pour Complies, ni pour les Vêpres chantées sans solennité." Bourbon, n. 408.

C'est un regle generale que dans un cortege liturgique dans lequel personne n'est en ornements sacrés, on ne marche pas en ordre processionnel. No. 429.

² *Ceremonial*, l. 2, c. 6, n. 2, Bourbon, n. 428.

³ *Cerem.*, *ibid.*, Bourbon, n. 431.

⁴ Bourbon, *ibid.*

signal has been given, all bow to the cross of the sacristy, and proceed to choir in the order indicated above.

The Officiant having arrived in front of the altar, makes the proper reverence, and goes to his place, which, as has been already said, is the first stall in the

THE FUNCTION. choir. Here he remains standing until all have taken their places, when he kneels to say the *Aperi Domine*.¹ He then rises, turns towards the chanter who approaches to say *Jube domne*, and in response to this invitation, says *Noctem quietam*, &c., without making the sign of the cross. While saying *Deus in adjutorium*, however, he signs himself. The entire *Pater noster* is said secretly, and then the officiant, inclining profoundly, says the *Confiteor* in a grave tone. At *volis fratres*, and *vos fratres* he turns towards the other members of the choir, and remains inclined until the clergy have said the *Misereatur*.

While the officiant is saying the *Misereatur* he turns towards the choir, makes on himself the sign of the cross at *Indulgentiam*, and he then sings *Converte nos* and *Deus in adjutorium*, again signing himself at the latter versicle. He sits when the first psalm is intoned, and remains seated until the beginning of the hymn.

Authors are divided² in opinion as to whether the officiant should intone the hymn, the antiphon *Salva nos*, &c. From this diversity of opinion we may gather: first, that there is nothing fixed by ecclesiastical authority; and secondly, that each church may follow in this matter its own peculiar custom.

At the beginning of the hymn the officiant rises, and remains standing during the remainder of the function up to the anthem of the Blessed Virgin. He sings the *Capitulum*, the Dominical prayers if they are to be said, and the prayer *Visita*, with the versicles which follow, and while pronouncing the blessing *Benedicat et custodiat* he makes the sign of the

¹ Bourbon, 435.

² See De Herdt, *Caer. Epis.*, nn. 65 and 72; De Carpo, pars. 1, n. 93.

cross on himself, and not over the others. He kneels during the anthem of the Blessed Virgin, unless on Sundays, commencing with first vespers, that is, with Saturday afternoon. The *Pater Noster* and *Credo* are said in silence, and all kneel to say the *Sacro sanctae*. The officiant then returns to the sacristy, the clergy following him in the order in which they entered choir.

The Chanters precede¹ the officiant when entering choir. Arrived in front of the altar they separate, allow the officiant and his companion to come between them, and having genuflected along with them, they go to their places in choir. At a sign from the master of ceremonies, one of the chanters comes into the middle of the choir, and having genuflected, he inclines profoundly towards the officiant, and says in a grave voice, *Jube domne benedicere*. He remains inclined until the officiant has pronounced the blessing, *Noctem quietam*, when having erected himself, he turns towards the altar, says *Fratres sobrii estote*, genuflecting while saying *Tu autem*, &c., at the end, and then returns to his place.

Where the custom exists for the officiant to intone the antiphon *Miserere*, the hymn, &c., one of the chanters will first pre-intone them; and for this purpose will approach the officiant, making the usual reverences to the altar and the choir. Where this custom does not exist the chanters go to the middle of the choir, one of them intones the antiphon *Miserere*, and both intone the psalm. Having made the proper reverences they now return to their places, where they remain until it is necessary for them to sing the antiphon after the psalms.

This they do in the middle of the choir, where also they intone the hymn—unless, as above stated, it is to be pre-intoned to the officiant—and sing the *Responsorium breve*, &c., and intone the antiphon *Salva nos*, and the canticle *Nunc dimittis*. One of them pre-intones the anthem of the Blessed Virgin, and they return to the sacristy in front of the officiant.

¹ *Ceremonial*, l. 2, c. 6, n. 2.

The Clergy enter choir as already laid down. As soon as all have taken their places they kneel with the officiant to say *Aperi Domine*. They then rise, and turn towards the altar. When the officiant has said the *Confiteor* they turn towards him, but without inclining, and say, *Misereatur tui*; and then, inclining profoundly, they say the *Confiteor*, turning towards the officiant when saying *tibi Pater* and *te Pater*. They remain inclined until the officiant has said the *Misereatur*. At *Indulgentiam* they stand erect and sign themselves, and when the first psalm has been intoned they seat themselves.

They rise for the singing of the hymn, and remain standing until the end, unless on week-days, when they kneel for the anthem of the Blessed Virgin.

PART II.

SOLEMN REQUIEM OFFICE AND MASS.

CHAPTER I.

PRELIMINARY.

The care which the Church takes of her deceased children would of itself entitle her to the name, *pia Mater*, by which the Liturgy loves to designate her. Not content with commanding her ministers to give the dying the benefit of the saving sacraments, to be with them in their last moments, and to offer up to God the fervent prayers contained in the Ritual for the agonizing and departed, she prescribes with the most loving tenderness every act and every ceremony that is to be performed until the body of her deceased child is laid in the grave. How the limbs are to be composed, how the body is to be dressed, how it is to be brought to the Church, and thence to the place of burial, though apparently but unimportant details, have not escaped the attention of this watchful mother. Moreover, the prayers and ceremonies which she has prescribed for the burial of her children are among the most beautiful and most impressive of the entire Liturgy. The solemn and measured chant of the Office, the mourning vestments of the ministers, the altar stripped of its ornaments, the silent organ, all vividly portray the desolation of a mother at the death of her child; while from time to time words expressing the hope of a glorious resurrection break out from the general sorrow and anguish, like a ray of sunshine from a cloudy sky.¹

¹ "Credo quod Redemptor meus vivit et in novissimo die de terra surrecturus sum, et in carne mea videbo Deum, Salvatorem meum." "Qui credit in me etiamsi mortuus fuerit vivet, et omnis qui vivet et credit in me, non morietur in aeternum," &c.

All these rites and ceremonies she wishes priests who are charged with the care of the faithful to observe, as far as circumstances permit, with the most scrupulous exactness. For they are, as she tells us, "true mysteries of religion, signs of Christian piety, and most beneficial to the dead," and they "are to be performed with such becoming gravity and devotion, as not only to promote the salvation of the departed, but also to excite and nourish the piety of the living. For unto this end also have the ceremonies been instituted."²

When the last agony comes on, then in particular should all who surround the death-bed, and all who are in the house of death, earnestly
 THE LAST AGONY. implore God on bended knees to have mercy on the soul of His servant. Meanwhile the following words should be fervently repeated by the dying person, if possible; but if the dying person cannot repeat them, then they should be repeated in an audible and distinct voice either by the priest, who should be in attendance, or, in his absence, by one of those who are present: *Jesus, Jesus, Jesus. Into thy hands, O Lord, I commend my spirit. Lord Jesus Christ receive my soul. Holy Mary pray for me. Mary, Mother of Grace, Mother of Mercy, do thou protect me from my enemy, and receive me in the hour of my death.*³

As soon as the soul has passed away the priest or some of the attendants should recite the beautiful and touching Responsory *Subvenite, Sancti*
 AFTER DEATH. *Dei, &c.*, with the versicles and responses and prayers that follow. If such be the custom of the place the bell of the parish church may be sounded to announce to the people that one of their brethren has been taken away, and to remind them of their obligation to pray for the repose of his soul.⁴

The body should not be disturbed for some time after all

¹ *Ritual.*

² *Ritual de Expiratione.*

³ *Ritual de Exequiis.*

⁴ *Ritual, ibid.*

signs of life have ceased. For it not unfrequently happens that life does not cease with the signs of life. Therefore, priests are admonished not to believe too readily that life is extinct, nor to begin the *Subvenite* until some minutes after they themselves are convinced that the soul has actually fled.¹

When, however, no reasonable doubt of death can any longer remain, and when the priest has recited the prescribed prayers, the eyes and mouth should be closed, and the body washed, and dressed, and laid LAYING OUT THE
out in a becoming manner. The hands BODY.
should be joined on the breast, and a small cross fixed in them; or, if a cross cannot be procured, the hands are to be crossed on the breast instead of joined. But, as Baruffaldi remarks, very poor, and wretched, indeed, must the place be wherein either a little cross, or the material for making a little cross, cannot be procured.² Beside the body a light should burn. This provision of the Rubrics, commentators tell us, is to remind us that the soul of the deceased still lives, and that the body shall rise again.³

The Ritual does not lay down any precise regulations regarding the manner in which the corpses of lay persons are to be dressed. It merely insists that they be dressed in a decent and becoming manner, leaving the form and quality of the dress to be regulated by local customs, or by the taste and affection of friends.⁴ But with regard to clerics of every order and rank, the case is different. The Ritual describes minutely the manner in which their dead bodies are to be dressed. A priest is to be dressed in his sacerdotal vestments, that is, the vestments worn in the celebration of the Mass; his feet are to be covered with stockings and slippers; a biretta is to be put on his head, and over the soutane are

¹ Baruffaldi, tit. 33, 16, De Herdt, tom. 3, n. 220. Martinucci, l. 4, c. 8, n. 3. "Cavebitur autem ne moveatur cadaver statim ac expiraverit defunctus, sed expectetur aliquandiu, ne forte extinguatur spiritus vitalis si adhuc superesset in illo."

² *Ibid.*, n. 39.

³ Baruff., *ibid.*, n. 38.

⁴ Martinucci, *ibid.*, n. 2.

to be put on the amice, alb, girdle, maniple, stole, and chasuble, these latter being of violet colour.¹ Though the Ritual expressly states that violet is the colour to be used, Baruffaldi, and others after him, say that black vestments are not excluded.² Whenever, therefore, any difficulty may arise in procuring the violet vestments, black may be used instead.

The corpse of a deacon, or sub-deacon, like that of a priest, is to be habited in the vestments corresponding with their office. These should also be of a violet colour. Clerics not in Holy Orders are dressed in soutane, surplice, and biretta.³

When the corpse has been dressed and laid out, it should be sprinkled with holy water by the priest, or by some one else.⁴ Indeed, authors recommend that a vessel of holy water be kept by the side of the corpse, wherewith it may be sprinkled from time to time.⁵ Finally, it would seem to be the desire of the Church that one or more persons should remain near the corpse until it is brought away to be interred, and that they should spend the time in fervent prayer to God for the departed soul.⁶

The rubrics of the Ritual require not only that the corpse should be brought to the church before interment, but that, whenever it is possible, Mass should be celebrated while the corpse is present. Hence, so many privileges are granted to Requiem Masses *praesente cadavere*. At the time appointed for conveying the corpse to the church, all those who are to take part in the procession assemble in the parish church. The parish priest, or his representative, vests in soutane, surplice, and black stole, or

¹ *Ritual de Exequiis*.

² Baruffaldi. Tit. 34, n. 121. De Herdt, *loc. cit.*, n. 222.

³ *Ritual, ibid.*

⁴ *Ritual, In Expiratione*.

⁵ Martinucci, *loc. cit.*, n. 6. De Herdt, *loc. cit.*, n. 223. . . . "item cum vasculo aquae benedictae qua corpus interdum aspergitur ad arcendos daemones, qui nonnunquam desaeviunt in mortuorum corpora, quae dum vivebant, vexare non potuerunt."

⁶ . . . "et interim donec efferatur, qui adsunt, sive sacerdotes sive alii orabunt pro defuncto."—*Ritual, In Expiratione*.

cope, and has with him four clerics, or altar-boys, dressed in soutane and surplice. The clergy who intend to walk in the procession should also wear the soutane and surplice. When everything is ready, the procession moves from the church towards the house where the corpse is laid out. The order of the procession is as follows:—(a) Lay confraternities, if any are present. (b) A cross-bearer, dressed in soutane and surplice, between two acolytes, similarly dressed, and carrying lighted candles. (c) The regular clergy who may be present. (d) The secular clergy. (e) The officiant, vested as already described, having on his left an acolyte bearing holy water, and a Ritual. (f) Finally, others who may be present, whether priests or lay people.

Having arrived at the house the procession halts; the officiant, with the acolyte carrying the holy water, advances, and, preceded by the cross-bearer and the two acolytes with the candles, he enters the house. The cross-bearer places himself between the two acolytes at the head of the corpse; at the feet stands the celebrant with the other acolyte. The others who are present stand round about the bier. The officiant now takes the aspersory, and sprinkles the corpse three times in the usual way. He then intones the antiphon *Si iniquitates*, and recites the Psalm *De profundis*, with *Requiem aeternam*, &c., at the end, alternately with the ministers, and finally repeats the antiphon *Si iniquitates* in full.

Meantime, the funeral procession is again formed, all returning to the church in the order in which they came from it. The officiant walks immediately in front of the bier, and, as soon as the procession begins to move, intones in a grave and solemn tone the antiphon *Exsultabunt Domino*. The clergy who take part in the procession, having previously formed themselves into two choirs or parties, recite alternately the psalm *Miserere*, with as many of the gradual psalms, or of those from the Office of the Dead, as the time occupied in going to the church may require. At the end of each psalm the *Requiem aeternam* is said in the singular.

As soon as the bier arrives at the door of the church, the

officiant repeats in full the antiphon *Exsultabunt Domino*, and when the bier has just entered the church, one or two chanters begin the responsory, *Subvenite, sancti Dei*, the others responding. Arrived in front of the sanctuary, the bier is deposited so that the feet of the corpse are towards the altar, unless it be the corpse of a priest—for in this case, the head should be towards the altar.¹ If the corpse is brought to the church on the morning of the interment, the office is proceeded with as soon as the bier has been deposited, and the candles lighted; but if the office and interment are not to take place on the same day on which the corpse is brought to the church, the officiant may, when the chanting of the responsory is ended, say *Kyrie eleison*, &c., *Pater Noster*, and the prayer *Absolve*, and may also sprinkle the corpse with holy water.²

According to a reply of the Congregation of Rites,³ the funeral procession should take the most direct way from the house of the deceased to the church, provided it be otherwise convenient. The bier should be carried to the church, but the custom, now so general, of placing it on a hearse, or other suitable vehicle, may, without doubt, be tolerated.⁴ Clerics must never carry, nor assist in carrying the corpse of a lay person of whatever dignity he may have been;⁵ but the corpse of a cleric—priest or other—should be carried by clerics of his own order.⁶ At least it is becoming that clerics should carry the body of a cleric from the house, and again from the door of the church to the place where the bier is deposited.

¹ *Ritual, ibid.*

² S. R. C., September 7, 1850, n. 5148. 4.

³ September 15, 1742, n. 3983, 2.

⁴ De Herdt, *loc. cit.*, n. 245.

⁵ *Ritual, ibid.* This will admit exceptions in the case of parents or other near relatives.

⁶ Authors generally.

CHAPTER II.

THE REQUIEM OFFICE.

Before the commencement of the Office for the Dead, the Blessed Sacrament is removed from the altar at which the Mass is to be celebrated, provided there be another altar in¹ the church having a tabernacle. The altar itself is denuded of the usual ornaments; a black antependium is put on, and the predella is covered with a piece of violet carpeting, instead of the ordinary carpeting, which should be removed. The seats of the ministers are uncovered.² Round the bier a number of candles should burn. The exact number is not defined by the Rubrics, but it is customary to have six. They should be of unbleached wax, unless where it is customary to use white wax.³ The candlesticks placed round the bier should be black, and may be of iron, or of wood painted black.⁴ The candlesticks used on the altar, or otherwise employed for the ornamentation of the church, cannot be used for this purpose.⁵ On the coffin of a priest may be laid a biretta, with a violet or black stole.

The priest who presides at the Office wears over the usual choir dress a black stole, or a black stole and cope.⁶ He enters choir at the head of the procession of the clergy, having the master of ceremonies on his left. As soon as he has taken his place, all in choir being already standing, two chanters go to the centre of the choir, genuflect to the altar, salute the choir, first on the gospel, then on the epistle side, and without any preparatory prayer, chant the invitatory, *Regem cui omnia vivunt*,

¹ Martinucci, l. 2, c. 9, n. 4.

² *Idem., ibid.*, n. 5.

³ De Herdt., *loc. cit.*, n. 238, 3, &c.

⁴ De Herdt., *loc. cit.*, n. 248.

⁵ De Herdt., *ibid.*; Martinucci, l. 4, c. g. n. 1. Baruff, tit. 34, n. 63.

⁶ Authors generally.

to which the choir responds. The chanters then sing the psalm *Venite exultemus*, the choir repeating the invitatory in the usual way after each verse. At the words, *Venite adoremus et procidamus ante Deum*, all genuflect.¹ At the conclusion of this psalm, as well as of the other psalms of the Requiem Office, *Requiem aeternam*, &c., in the plural, is substituted for the *Glori Patri*.

The Ritual expressly says that the three nocturns of Matins, together with Lauds, are to be said; but the custom, wherever it exists, of saying only one or two nocturns, with or without Lauds, may be continued.² In all cases, however, *praesente cadavere*, the invitatory must be said, and the antiphons doubled.³ If only one nocturn is said, the first must be selected;⁴ if two are said, they are to be the first and second.⁵ The invitatory having been repeated at the conclusion of the psalm *Venite*, the chanters—or one of them, where the custom exists for the chanters to sing the antiphons alternately—sing the first antiphon of the first nocturn, and intone the first psalm. When this has been done, the choir sits, and the two sides chant alternate verses of the psalm. At the end of the first psalm, the antiphon is repeated by the chanters, or by that one of them who sang it before the psalm. The second antiphon is then sung, and the second psalm, and the second antiphon having been repeated, the third is sung, followed by the third psalm, and by the repetition of the antiphon. In this manner are sung the antiphons and psalms of each nocturn. When the third antiphon has been repeated, the versicle and response are sung, when all stand up and say the *Pater Noster* in silence. At this time the master of ceremonies invites him who is to read the first lesson to come to the lectern. Having arrived at the lectern, both genuflect to the altar and salute the

¹ It is not clear whether this genuflection should be on only one or on both knees. Existing customs may be retained. Martinucci (l. 2, c. 3, n. 21, note), says that the chanters should also genuflect along with the others. In this, however, he differs from most writers as well as from widespread custom. The general teaching as well as practice is, that the chanters genuflect at the end of the verse, and only on one knee.

² *Ritual* and authors. ³ *Ritual*. ⁴ *Ritual*. ⁵ De Herdt., *ibid.*, n. 237.

choir. At the end of the lesson both again salute the altar and the choir, the reader returns to his place, salutes the master of ceremonies, and takes his seat. Meantime, the responsory after the first lesson is sung by the choir.

The master of ceremonies, having conducted the reader of the first lesson to his place, and saluted him, proceeds to invite him who is to read the second lesson. What has just been laid down regarding the reading of the first lesson is to be observed with regard to each succeeding one. The choir sings the responsory at the end of each, and the reader, having saluted the altar and the choir, returns to his place as soon as he has finished the lesson.¹ The ninth lesson is not read by the officiant, but by one of the senior members of the choir, and during the reading of it the choir remains sitting.²

After the ninth responsory, Lauds are immediately commenced. The antiphons, psalms, versicle and response, are sung as in Matins. The choir remains sitting during the singing of the antiphon of the *Benedictus*, but rises at the first words of this canticle, and each one signs himself.³ While the antiphon is being repeated, the choir again sits,⁴ and at its conclusion all kneel to say the *Pater Noster*—which is intoned by the officiant—and the versicles which follow. These latter are chanted alternately by the officiant and the choir. At the *Dominus vobiscum* and the prayer, the officiant, and he alone, rises.⁵ When Mass follows the Office immediately, the versicles, *Requiem aeternam*, &c., and *Requiescat*, &c., are not said after the prayer of Lauds.⁶

¹ The common practice differs slightly from the directions given above. These directions, however, are taken from the most approved sources (see Martinucci, l. 2, c. 9, n. 34; Wapelhorst, n. 266, 5, &c.), and seem also to be more convenient, and more in harmony with the ceremonies generally than is the custom which prevails to a large extent in this country. There can be no doubt, however, that this custom may be retained.

² Martinucci, *loc. cit.*, n. 38.

³ Wapelhorst, *loc. cit.*

⁴ Martinucci, *loc. cit.*, 42.

⁵ Authors generally.

⁶ Authors generally.

CHAPTER III.

SOLEMN REQUIEM MASS.

There are only a very few days in the year on which Solemn Requiem Mass cannot be celebrated when the corpse is present in the church. These days are—

INTRODUCTION. (a) the last three days of Holy Week ;
(b) doubles of the first-class which are either Sundays, or feasts of obligation ; (c) the Feasts of the Immaculate Conception, of St. Joseph and of St. John the Baptist ; (d) the feasts of the principal patron of a place, or of a church. In the last case, however, it is only in that church that a Requiem Mass is forbidden.

In the Missal four Masses of *the Dead* are given which bear the following titles :—1. *In commemoratione omnium fidelium defunctorum*. 2. *In die obitus seu depositionis*. 3. *In anniversario defunctorum*. 4. *In Missis quotidianis defunctorum*. The first of these, besides being the proper Mass for the commemoration of All Souls, is to be said also for a deceased Pope, Cardinal, and Bishop, on the day of death, or burial, on the third, seventh and thirtieth day after the death or burial, and on the anniversary day. It may likewise be said for a deceased priest on the privileged days as above, or instead of it the second may be selected. The second, then, *may* be said for a deceased priest, and *should* be said for deceased clerics, who are not priests, and for all lay persons, on the day of death or burial, and on the third, seventh, and thirtieth day. For the anniversary of a priest, the first Mass as has been said, may be selected ; but for the anniversary of a cleric, not a priest, or of a lay person, the third—the proper anniversary Mass—should be taken. The fourth Mass should be selected whenever Requiem Mass is to be said outside one of the privileged days already mentioned, no matter what

may have been the rank or dignity of the person for whom it is offered. It should be noted, however, that these four Masses differ only in the Prayers, the Epistle and Gospel, and that the Rubric expressly states that the Epistle and Gospel of any one of them may be said in place of the Epistle and Gospel of any other.¹

The altar for Solemn Requiem Mass is prepared as already described, the credence being covered with a white cloth, which does not, as for another Mass, reach to the ground on all sides, but merely covers the table itself. On the credence are placed the chalice, prepared and covered with a black veil, the cruets, &c.; but the large veil is not spread over all, because it is not required during the Function. Near the credence stands the processional cross on its staff.

If Mass is celebrated immediately after the Office, the ministers vest, and the acolytes light the candles during the chanting of the *Benedictus*. When the priest presiding at the Office has read the prayer, all in choir stand up, and the celebrant, preceded by the ministers, comes to the altar, saluting the choir on the way. Having made the proper reverence to the altar they begin the Mass.

The Celebrant of a Solemn Requiem Mass omits all the parts omitted in a private Mass of the same kind, and makes all the changes which a Requiem Mass requires. Hence, having made the sign of the cross at the words *In nomine Patris*, &c., at the beginning of Mass, and having said the antiphon *Introibo*, &c., he omits the psalm

FROM THE
BEGINNING OF MASS
TO THE
OFFERTORY

Judica, and immediately says *Deus in adjutorium*, &c., while again signing himself. At the words *vobis fratres*, and *vos fratres* of the *Confiteor*, he turns, as usual, towards the deacon and sub-deacon. There is no incensation before the *Introit*, and the celebrant does not sign himself at the beginning of it. Instead, while saying the first words he places the left hand on the altar, and with the

¹ Epistolæ et evangelia superius posita in una missa pro defunctis, dici possunt etiam in alia missa similiter pro defunctis.

right makes the sign of the cross over the missal. The *Gloria* is omitted, only one prayer is said, and the sub-deacon is not blessed, nor does he kiss the celebrant's hand after the Epistle. When the celebrant has read the *Dies Irae* he may seat himself.

When the choir has still a few stanzas of the sequence to sing, at a sign from the master of ceremonies the celebrant goes to the altar *per longiorem*,¹ saluting the choir on the way. Arrived at the centre he inclines profoundly, and says the *Munda cor meum* without the *Jube Domine*, and immediately proceeds to read the Gospel. At the end of the Gospel he neither kisses the missal nor says *Per evangelica dicta*,² but having saluted the cross at the centre of the altar he goes to the epistle corner, where he stands facing the altar until the deacon begins the Gospel. The missal is not brought to him at the conclusion of the Gospel; he is not incensed, nor is the *Credo* said. Having then sung *Dominus vobiscum* and *Oremus*, and having read the offertory, he makes the oblation of the host and chalice in the usual way. He does not, however, bless the water which is put into the chalice.

The Deacon and Sub-Deacon will follow the rules given for the ordinary solemn Mass, with a few obvious and necessary exceptions. As there is no incensation before the *Introit*, they do not mount the predella along with the celebrant. Each of them mounts the step on which is his accustomed place. When the celebrant kisses the altar they do not genuflect,³ but having made a simple reverence to the altar, they accompany the celebrant to the epistle corner and take their places. They do not sign themselves at the beginning of the *Introit*.⁴ If the celebrant sits during the singing of the *Kyrie*, they also sit with him, taking care to observe, in sitting down and going to the altar, the directions given for the ordinary solemn Mass.

¹ Martinucci, l. 2, c. 10, n. 36. Wapelhorst, n. 94, 3, against Baldeschi, Vavas seur, Favrel, &c.

² S. R. C., September 11, 1847. *In Veronen ad 12, apud De Conny*, l. 2, ch. 1. Art 3.

³ Martinucci, *loc. cit.*, n. 23.

⁴ Authors generally.

When the celebrant is singing the prayer, the deacon takes the place of the master of ceremonies, at the missal, and the sub-deacon sings the Epistle, making the customary salutations to the altar and the choir. At the conclusion of the Epistle he does not go to get the celebrant's blessing, but having handed the book to the master of ceremonies, takes his place at the epistle corner.

When, towards the conclusion of the singing of the Sequence by the choir, the celebrant goes to the altar to read the Gospel, the deacon and sub-deacon accompany him as usual. While he is saying the *Munda cor meum*, the deacon goes for the book of Gospels, the sub-deacon transfers the missal from the epistle to the gospel side. The deacon lays the book on or near the centre of the altar, and during the reading of the Gospel he and the sub-deacon stand in their usual places. When the celebrant, at the conclusion of the Gospel, comes to the middle of the altar, the deacon kneels on the edge of the predella, and says the *Munda cor meum*; then rising, he takes the book from the altar, and without asking the celebrant's blessing, or kissing his hand, he descends the altar, and stands at the centre, turned towards the altar, having the sub-deacon on his left.

At the conclusion of the Sequence, the deacon and sub-deacon, with the other ministers, genuflect to the altar, salute the choir, and proceed to sing the Gospel. The book is not incensed, nor is it carried to the celebrant, nor is incense offered to the celebrant; but, as soon as the singing of the Gospel is finished, the sub-deacon closes the book, hands it to the master of ceremonies, and goes, in company with the deacon, to the centre of the altar, where, having taken their places, both genuflect. When the celebrant has sung *Oremus* they again genuflect; the deacon goes up to assist the celebrant, and the sub-deacon goes to the credence for the chalice, which he carries to the altar, without removing the small veil or burse.

The deacon takes the burse, removes the corporal, places the burse against the *gradus*, and spreads the corporal, and having removed the pall, hands the paten to the celebrant

without the usual *oscula*. The sub-deacon, meantime, removes the veil from the chalice, and hands it to one of the acolytes to fold and carry to the credence. He then receives the cruets from the acolyte who brings them to the altar, and hands the wine cruet to the deacon. He puts water into the chalice without asking the celebrant to bless it.

The Master of Ceremonies must carefully note all the points of difference between a Requiem and an ordinary Mass, so as that he may be able to prevent any of the others engaged with him from falling into mistakes. Incense is not required during this part of the Mass—namely, until after the offertory. The *Gloria* is omitted, and only one prayer is said. Consequently, as soon as he has pointed out the prayer to the celebrant, he makes a sign to the deacon to come to the missal, while he, himself, goes to bring the book of Epistles to the sub-deacon. Along with the sub-deacon he salutes in the usual way the altar and choir before and after the reading of the Epistle; but, instead of conducting the sub-deacon to the epistle corner, to get the celebrant's blessing, he receives the book from him, and makes a sign to him to resume his place at the epistle corner.

When the choir is within a few stanzas¹—five or six—of the conclusion of the Sequence, the master of ceremonies invites the celebrant to go to the altar to read the Gospel. During the reading of the Gospel, he brings the acolytes without their candles to the centre of the altar, where he himself also remains. The deacon and sub-deacon having also arrived at the foot of the altar, all arrange themselves as already explained, and at the conclusion of the Sequence the master of ceremonies makes a sign to them to genuflect and salute the choir, in which actions he accompanies them. He occupies his accustomed place during the singing of the Gospel, at which he should bear in mind neither lights nor incense is used. At the conclusion of the Gospel he at once receives the book from the sub-deacon, and carries it to the

¹ "At the words *Oro supplex*," Baldeschi, Vavasour. "Circiter ad stropham *Inter oris*," Wapellhorst.

credence. During the offertory, he discharges the usual duties.

The **Acolytes**, when coming to the altar, carry lighted candles as usual. They salute the choir and the altar, along with the sacred ministers, and having placed their candlesticks on the credence, they kneel for the beginning of the Mass. The only point of difference between the Requiem and the ordinary solemn Mass, to which it is necessary to call the attention of the acolytes, is that they do not carry their candles during the singing of the Gospel.

The **Thurifer** having his hands joined, precedes the others to the altar, salutes the choir and the altar with them, and takes his place at the credence, between the acolytes. After the singing of the Gospel he goes to the sacristy to prepare the censer.

The **Choir** returns the salute of the ministers when they are coming to the altar—kneels when they salute the altar, and rises again when they go up to the altar. During the singing of the *Kyrie* the choir may sit whether the celebrant sits or not. At the collect all in choir kneel; during the reading of the Epistle and the singing of the Gradual, Tract, and Sequence they may sit. At the words, *Oro supplex*, of the Sequence, and at the Sacred Name, the clergy remove their birettas and incline.

Towards the end of the Sequence, candles are distributed to the members of the choir, which they light during the singing of the last stanza, and hold in their hands until the Gospel has been sung. At the conclusion of the Sequence they rise, return the salute of the ministers, and remain standing until the celebrant sings *Oremus*, when they may again sit.

The **Celebrant**, when he has offered the chalice, and said the prayer *In spiritu humilitatis*, turns by his right, puts incense into the censer, and incenses the *oblata* and the altar in the usual way. The *Gloria Patri* is not said after the psalm *Lavabo*. The common preface is always said or sung in a Requiem Mass. In the *Agnus Dei* he says, *dona eis requiem*,

FROM THE
OFFERTORY TO THE
END OF MASS.

instead of *miserere nobis*, and *dona eis requiem sempiternam*, instead of *dona nobis pacem*. He omits the first of the three prayers usually said between the *Agnus Dei* and the *Domini non sum dignus*, and does not give the *Pax* to the deacon. He says *Requiescant in pace*¹ turned towards the altar, and having said the prayer, *Placeat*, without giving the blessing, goes at once to the gospel corner to read the beginning of the Gospel of St. John.

The Deacon having covered the chalice with the pall, after the celebrant has offered it, assists at the incensation of the *oblata* and altar. He incenses the celebrant, and him alone; and, having handed the censer to the thrifer, he receives the finger towel from an acolyte, and ministers to the celebrant at the washing of the fingers. He then takes his place behind the celebrant and responds to the *Orate fratres*.

He goes up to say the *Sanctus* with the celebrant, and during the Canon observes exactly the directions laid down for the ordinary solemn Mass. After the *Agnus Dei*, at which he does not strike his breast, instead of kneeling on the edge of the predella he changes places with the sub-deacon; that is, he goes from the right of the celebrant to his left, taking care to genuflect in both places. He sings *Requiescant in pace*,² with his face towards the altar, and assists at the reading of the last Gospel.

The Sub-Deacon, having handed the cruets to an acolyte, goes to the left of the celebrant, making a genuflection when passing the centre of the altar. He assists at the blessing of the incense, and at the incensation. After the incensing of the altar he accompanies the deacon down the steps on the epistle side, and stands at his left while he incenses the celebrant. He then receives the vessel of water with the basin, and pours water on the celebrant's fingers. After this he takes his place at the centre of the altar behind the deacon. He genuflects at a sign from the master of ceremonies, and goes up to say the *Sanctus*, and having found the beginning

¹ S. R. C., Sep. 7, 1816, 4376, *ad.* 36.

² Always in the plural.

of the Canon, he returns to his place. When the deacon genuflects at the left of the celebrant, just before the consecration, the sub-deacon also genuflects, goes to the epistle corner, and there kneeling on the lowest step, his face towards the gospel side, having received the censer from thethurifer, he incenses the Blessed Sacrament at each elevation with three double swings, making an inclination before and after each incensation. After the elevation he hands the censer to thethurifer, and returns to his place at the centre of the altar, where he genuflects.

At the *Pax Domini* he goes up to the left of the celebrant and says the *Agnus Dei*, but does not strike his breast. After the *Agnus Dei* he genuflects at the left of the celebrant, and, as the *Pax* is not given, passes to his right, where he again genuflects. As there is no blessing, he does not kneel after the *Requiescant in pace* has been sung, but goes direct to the gospel corner. During the reading of the last Gospel he holds the chart in a convenient position for the celebrant.

The Master of Ceremonies has merely to note during this part of the Requiem Mass, that the sub-deacon incenses the Blessed Sacrament during the elevation, though he himself, and not the sub-deacon, replenishes the censer with incense.

The Acolytes give the finger-towel to the deacon, the water-cruet and basin to the sub-deacon for the washing of the fingers, and receive them from them again. They provide torches for the consecration, and remain kneeling with their torches lighting until after the communion of the celebrant.

The Thurifer carries the censer to the altar, making the usual salutations to the choir and the altar. While the celebrant is saying the prayer after the offering of the chalice, he mounts the predella by the steps on the epistle side, in company with the master of ceremonies, holds up the censer to receive incense, and hands it to the deacon. After the deacon has incensed the celebrant, he receives the censer again, and carries it to the sacristy. When the acolytes go for torches before the consecration, thethurifer accompanies them, and returns with them carrying the censer. He goes

to the master of ceremonies to get incense put into the censer, and then proceeds to the epistle side, where he kneels beside the sub-deacon, to whom he gives the censer. After the elevation of the chalice he receives the censer from the sub-deacon, and retires with it to the sacristy.

As the acolytes may be engaged with their torches he will assist at the ablutions, and, if necessary, will carry the small veil of the chalice to the sub-deacon.

The Choir rises at the beginning of the preface. As soon as the clergy kneel after the Preface they again light their candles, and keep them lighting, and remain on their knees until the *Agnus Dei*. At the *Agnus Dei* they rise, but do not extinguish their candles until the celebrant has consumed the Precious Blood. They may sit from this time till the celebrant, after reading the *Communion*, is coming to the centre of the altar to say *Dominus vobiscum*. They now rise, and at the *Oremus*, before the *Post-Communion*, they kneel, rise again for the last *Dominus vobiscum*, and remain standing till the last Gospel is read.

CHAPTER IV.

THE ABSOLUTION.

The absolution at the bier is an essential part of the solemn burial service, and must, therefore, follow the solemn Requiem Mass celebrated when the corpse is present in the church.¹ But after solemn Requiem Masses, celebrated when no corpse is present, the absolution at the *catafalque* may be omitted,² though custom is decidedly in favour of retaining it in this case also. The celebrant himself should give the absolution. A simple priest is never permitted to perform this ceremony, unless in connection with a Requiem Mass of which he is the celebrant.³ A bishop, however, whether in his own, or in another's diocese,⁴ may take the place of the celebrant in discharging this function.

The celebrant, having read the last Gospel, goes to the centre of the altar, accompanied by the deacon on his right, and the sub-deacon on his left. All then make the proper reverence to the altar, and proceed to the bench by the steps on the Epistle side. At the bench the celebrant lays aside the chasuble and maniple, and puts on a black cope. The deacon and sub-deacon put off their maniples.⁵ The clergy in choir in the meantime light their candles; as soon as the

¹ *Ritual*, De Conny, l. 2, ch. 3, *De l'Absoluto*.

² *Finita missa si facienda est absolutio*, &c. *Rubr. Miss.*, Pt. ii., Tit. xiii., n. 4: "Non ex obligatione sed ad arbitrium facienda est absolutio in anniversariis mortuorum." S. R. C., July 31, 1665, *ad* 7.

³ "Post missam in die obitus alius sacerdos a celebrante diversus accedere non potest ad absolutionem peragendam; hoc jure gaudent tantum Episcopi." S. R. C., August 12, 1854, n. 5208.

⁴ De Herdt, *loc. cit.*, n. 249. S. R. C., September 4, 1875, n. 5625. September 25, 1875, n. 5637, 7.

⁵ If there is not a cope for the celebrant, he performs this ceremony in alb and stole, in which case the deacon and sub-deacon must put off the dalmatic and tunic.

celebrant has put on his cope they rise, and remain standing, holding their candles lighted during the entire ceremony.

The sub-deacon then takes the processional cross, and preceded by the thurifer, carrying the thurible and incense boat, an acolyte with the holy water and aspersory, and two other acolytes bearing lighted candles, he goes to the centre of the altar, where he awaits the celebrant and deacon. In front of the altar all arrange themselves in three lines, as follows:—

ALTAR STEP.		
M. C.	C.	D.
3 A.	S.D.	2 A.
	Th.	1 A.

All, with the exception of the cross-bearer and the acolytes with the candles, genuflect,¹ and proceed to the bier. The thurifer, having on his left the acolyte with the holy water, is in front. Next comes the sub-deacon with the cross, between the two acolytes with the candles, then the master of ceremonies, and finally the celebrant, with the deacon on his left.²

The thurifer and first acolyte go round the bier by the gospel side of the church, pass by the head of the corpse, and return towards the altar by the epistle side of the church. Arrived at the feet of the corpse, they stand towards the epistle side, a little behind the celebrant and deacon. The sub-deacon, and the two acolytes, follow the first two by the gospel side till they come to the head of the corpse.

¹ If the Blessed Sacrament is not in the tabernacle, the celebrant does not genuflect at this time, nor at any time throughout the whole function, unless, of course, between the consecration and communion in the Mass.

² Usually the clergy who are present at the Requiem Mass are directed to take part in the procession to the bier, and to stand round the bier during the whole ceremony of giving the absolution. But many writers—for example. De Herdt, *loc. cit.*, n. 251; Bauldry, p. 3, c. 14, n. 3; Merati, p. 2, tit. 13, n. 22, &c.)—are of opinion that when the absolution is given “in choro, vel juxta seu ante chorum,” to quote De Herdt’s words, the clergy need not leave their places. Since with us the absolution is always given “in choro vel juxta seu ante chorum,” it is unnecessary to lay down rules which cannot regard us.

Here they halt and stand facing the altar, the sub-deacon holding the cross so that the figure shall be towards the altar. The celebrant, the deacon, and the master of ceremonies remain at the feet of the corpse towards the epistle side, so that they may not turn their backs on the altar.

If the corpse be of a priest, then, since the head is next the altar, the place of the sub-deacon with the cross will be between the altar and the bier, while the celebrant's place will be at the feet, facing the altar. In taking up their positions in this case the ministers will observe the following directions:—The sub-deacon, preceded by the clerks with the thurible and holy water, and accompanied by the other two, proceeds as before, by the gospel side, but instead of stopping opposite the altar, all pass on by the epistle side, and return to the head of the corpse between the altar and the bier. The thurifer and his companion with the holy water do not halt with the others, but go again by the gospel side to their place behind the celebrant and deacon. The celebrant¹ with the deacon and master of ceremonies follows the others till they arrive at the feet of the corpse, when they turn towards the altar. In this case the celebrant stands directly behind the bier, and in a line with it, and not, as in the preceding case, a little to one side.

When all have taken their places the celebrant reads or chants in the ferial tone the prayer *Non intres*, keeping his hands joined, and reading from the book held by the deacon. In this prayer the words *cum servo tuo*, being taken from Sacred Scripture,² are never changed, but are always said in the singular number and masculine gender.³

¹ The celebrant and deacon are directed to put on their birettas before leaving the bench, to remove them when saluting the altar, resume them again until they reach their place at the feet of the corpse. This, however, supposes that the clergy take part in the procession to the bier, and as that case is not here contemplated, the celebrant and deacon should be directed to remain uncovered all the time.

² Psalm cxlii. 2.

³ "In depositione defunctorum in verbis illis; non intres in iudicium cum servo tuo Domine, quia nullus apud te justificabitur homo, quando est mulier aut plures sunt defuncti, non possunt verba, *servo tuo*, permutteri in *serva tua*, vel *servis tuis*." S. R. C., August 31, 1697, n. 3292. January 21, 1741, n. 3956.

When the celebrant has recited this prayer the chanters intone the responsory *Libera me Domine*, which is then taken up by the choir. The versicle *Requiem aeternam* is sung by the chanters alone,¹ the choir singing the response *Et lux perpetua*. During the repetition of the *Libera me Domine*² the deacon and the thurifer, having genuflected to the altar,³ pass behind the celebrant to his right. The deacon presents the spoon to the celebrant, but does not kiss either it or the celebrant's hand. He, however, says *Benedicite Pater Reverende* when presenting the incense. The celebrant, having put incense into the censer, blesses it as usual, saying *Ab illo benedicaris*, &c.

When the responsory has been sung, the chanters sing *Kyrie eleison*, *Christe eleison*, *Kyrie eleison*, and the celebrant at the end of the last *Kyrie* intones the *Pater Noster*, which he continues in a low voice. In the meantime, the thurifer having retired, the acolyte with the holy water comes to the deacon's right, having genuflected when passing the altar. The deacon takes the aspersory, and presents it to the celebrant without kissing it. The celebrant having received the aspersory, makes the proper reverence to the altar,⁴ and the deacon, at the same time, genuflects. Then, turning towards the bier, with the deacon on his right, holding the border of the cope, the celebrant passes by the left of the corpse, sprinkling the bier with holy water, first towards the feet of the corpse, then in the middle, and again towards the head. Having arrived in front of the cross, held by the cross-bearer at the head of the corpse, the celebrant and deacon turn towards it, and the former inclines profoundly,

¹ De Carpo, Pars. 2., cap. 19., n. 261. Martinucci, l. 4. c. 9, n. 17.

² *Ritual*.

³ De Herdt, *loc cit.*, n. 252. Falise, P. 1, ch. 4, sect. 5, n. 6.

⁴ The *Ritual* apparently directs the celebrant to salute the cross borne by the sub-deacon before beginning the aspersion. The Rubrics of the Missal say nothing about the cross, but direct him to salute the altar. Writers are not agreed as to what should be done. Following what seems to be the custom of this country, and what certainly is the teaching of the best Rubricists, we have thought it right to omit the previous reverence to the cross. The curious will find very good reasons for this apparent departure from the words of the *Ritual* in Falise, *loc. cit.*, note.

while the latter genuflects. They then go by the right of the corpse, sprinkling on this side also, first towards the head, then in the middle, and lastly towards the feet. Having now come to the feet of the corpse, the celebrant hands the aspersory to the deacon, who restores it to the acolyte. The deacon then receives the censer and hands it to the celebrant, and both salute the altar,¹ the deacon always with a genuflection. After this the celebrant, accompanied by the deacon holding his cope as before, makes again the tour of the bier, incensing it three times on each side in the same manner in which he sprinkled it. Both salute the cross when passing in front of it.

When the ceremony of absolution is performed over the remains of a priest, the sub-deacon with the cross stands, as has been said, between the altar and the bier. Hence, when the celebrant and deacon are going round the bier, they do not salute both the altar and the cross by separate reverences, but salute the cross only, as it alone is supposed to be *in conspectu*.²

When the incensation has been completed, the deacon again holds the book open before the celebrant, who, with hands joined, sings *Et ne nos inducas* &c., with the versicles which follow, and the prayer *Deus cui proprium est*. At the end of the prayer, neither *Requiem aeternam* nor *Requiescat in pace* is said.³

When the corpse is not present, a *catufalque* is erected in the place which the bier should occupy if the corpse were present. The ceremonies connected with the absolution in this case are practically the same as in the preceding. There are, however, some few minor differences.

THE ABSOLUTION
WHEN THE CORPSE IS
ABSENT

I. The sub-deacon with the cross always stands between the *catufalque* and the door of the church, whether the person for whom the Requiem Office is recited were a priest or a layman.⁴

¹ Authors generally.

³ De Herdt, *loc. cit.*, n. 253.

² Authors generally.

⁴ S. R. C., July 21, 1855, n. 5219, 3.

2. The prayer *Non intres* is not said.¹ Hence, as soon as the ministers have taken their places round the bier, the chanters begin the responsory *Libera me Domine*.

3. The prayer said is not *Deus cui proprium*, but *Absolve*, or the prayer said in the Mass. The versicles which precede and follow this prayer, and the prayer itself, are varied, according to the number and sex of the persons, or person for whom they are said. The prayer said, whatever it may be, is always terminated with the short conclusion.²

4. After the prayer, the celebrant says *Requiem aeternam dona ei* (vel *eis*) *Domine*, making, at the same time, with his right hand, the sign of the cross over the *catafalque*. He does not,³ however, as some direct, add *Anima ejus* (vel *Animae earum* seu *eorum*) *et animae omnium fidelium defunctorum per misericordiam Dei requiescant in pace*; but the chanters having sung *Requiescat* (or *Requiescant*) *in pace*. *Amen*—all retire.

¹ It may, however, be said, especially where the custom exists of saying it; see De Herdt, *loc. cit.*, n. 266, 2^o.

² De Herdt, *ibid.*, 5^o.

³ De Herdt, *ibid.*; Martinucci, l. 4, c. 10, n. 14.

CHAPTER V.

THE INTERMENT.

The prayer *Deus cui proprium est*, with which the Absolution at the bier is terminated, having been said, the corpse is removed to the place of interment, unless there be some reason for deferring the interment. The procession to the cemetery is formed precisely as the procession which should conduct the corpse to the church. The thurifer, and an acolyte with holy water and aspersory, walk first. Immediately behind them is the cross-bearer, between two acolytes carrying lighted candles; then the others, who take part in the procession, in the order already mentioned. Last of all is borne the corpse, right in front of which walks the celebrant of the Mass, with the deacon on his left. As soon as the procession begins to move from the church, the choir sings the antiphon *In paradisum*,¹ and, if the way is long, they repeat the antiphon, or sing some appropriate psalms, either from the Gradual or Penitential Psalms, or from those of the Office for the Dead.

On arriving at the cemetery, the cross-bearer places himself at the end of the grave, towards which the head of the corpse will lie; the acolytes, with the candles, keep their places on his right and left. The other two remain near the opposite end of the grave, where the celebrant and deacon also take their stand, as soon as they arrive. The clergy and members of the choir arrange themselves about the grave.

If the grave is to be blessed,² the celebrant at once reads

¹ *Ritual*.

² When the cemetery in which the grave is simply *dug* has been solemnly blessed it is not necessary to bless the grave. But even in such a cemetery if the grave be lined, as is often the case, with masonry it requires to be blessed on account of the unblessed material introduced. The same is true of a grave in a church.

the prayer *Deus cujus miseratione*, the deacon holding the Ritual open before him. Having finished the prayer, the celebrant puts incense into the censer, and blesses it in the usual way, saying: *Ab illo benedicaris*, &c. He then receives the aspersory from the deacon, and asperses the corpse and the grave, first in front of himself, then towards his left, and lastly towards his right. He now takes the censer, and incenses similarly both the corpse and the grave.

After the blessing of the grave, or, if the grave does not require blessing, immediately on arriving at the grave, the celebrant intones the antiphon, *Ego sum*, of the *Benedictus*, the choir proceeding immediately with the Canticle itself. The antiphon is sung in full after the Canticle, and afterwards the celebrant sings *Kyrie eleison*; the choir responds *Christe eleison*, and the celebrant again sings *Kyrie eleison*, and immediately in the same tone *Pater Noster*, which all continue in silence. During the *Pater Noster* the celebrant asperses the body three times, as above, without moving from his place. He sings the versicles after the *Pater Noster*, and then the prayer, in which he must be careful to make the gender of the words correspond with the sex of the deceased. While saying the versicle *Requiem aeternam*, after the prayer, the celebrant makes the sign of the cross with his hand over the corpse. The chanters sing *Requiescat in pace*, and when the response has been sung, the celebrant in a subdued tone says, *Anima ejus*, &c.¹ All then return to the sacristy in the order in which they came to the cemetery, repeating on the way the antiphon *Si iniquitates*, with the psalm *De profundis*.

When the cemetery is at a distance from the church, as is generally the case in cities, the whole ceremony is completed in the church. The corpse is borne to the door of the

¹ In many places it is customary for the officiating priest to remain until the coffin has been lowered into the grave, and then to throw three shovelfuls of earth on it, saying meanwhile, *Memento homo quia pulvis es, et in pulverem reverteris*. This custom is mentioned approvingly by Baruffaldi. (Tit. 36, n. 172), and by several other authors (see Vavasseur, Part 10, sect. 3, n. 259, note, Wapelhorst, n. 300, note 6), and may undoubtedly be preserved.

church, while the choir sings the antiphon *In paradisum*, and is there laid down. The celebrant then intones the antiphon *Ego sum*, the *Benedictus* is sung, and everything else done which should be done at the grave. But even the removal of the corpse to the door of the church is not necessary, especially where the custom exists of completing the ceremony while the corpse remains before the altar.¹

¹ S. C. R., July 28, 1832, n. 4545, 4694.

CHAPTER VI.

VESPERS FOR THE DEAD.

These vespers are rarely recited unless on the eve of the Commemoration of all Souls, when they immediately follow the vespers of the day. When there is choral recitation of vespers, either obligatory or voluntary, neither the officiant nor the clergy in choir depart after the vespers of the day, but proceed at once with the vespers of the dead.

The preparations are few. A *catafalque* with lighted candles about it may be placed in the middle of the choir after the vespers of the day have been sung; but this is not of obligation. The white antependium of the altar should be changed for a black one, and if the Blessed Sacrament is in the tabernacle, a purple veil should take the place of the white one. The ornaments should be removed from the altar, dark-coloured candlesticks with candles of unbleached wax put up in place of the ordinary candlesticks and candles. The altar carpet should be removed, and a single strip of purple-coloured carpeting laid on the predella. On the credence should be a black cope for the officiant.

The function itself begins after the *Benedicamus Domino* of the vespers of the day. As soon, then, as this versicle has been sung, the sacristan with one or two assistants makes the necessary changes in the furniture and drapery of the altar, and erects the *catafalque*, if it is customary to have one.

The cope-men and acolytes having genuflected in front of the altar, and saluted the choir, go directly to the sacristy; the former divest themselves of their copes, the latter relinquish their candles, and all return to their places in choir, making the customary reverences to the altar, the officiant and the clergy.

The Officiant, after the *Benedicamus Domino*—to which he does not add *Fidelium animae*—with the aid of the master of ceremonies, lays aside the festive cope, and puts on the black one. He may either stand, turned towards the altar, or sit until the preparations have been completed. He stands up while the first antiphon is being sung, and the first psalm intoned, and then resumes his seat. He does not rise again until the chanters begin the *Magnificat*. He stands during the canticle, sits while the antiphon is being repeated, kneels for the *Pater Noster* and the versicles which follow it, and rises to sing the prayer *Fidelium*. This prayer has the long conclusion, *qui vivis et regnas cum Deo Patre*, &c., on this occasion. After the prayer, the celebrant says in the same tone, *Requiem aeternam*, &c., and the chanters having sung *Requiescant in pace. Amen*, the officiant departs.

The Chanters repeat the antiphons, and intone the psalms. They do not, however, intone the antiphons to the members of the choir, as they do in the ordinary vespers. After the prayers they sing *Requiescant in pace. Amen*.

The Choir may sit while the preparations for the vespers of the dead are being made. When the chanters rise to sing the first antiphon, the clergy also rise and remain standing until the first psalm has been intoned. They then sit, and do not again rise until the beginning of the *Magnificat*. They sit while the antiphon is being repeated, and kneel for the versicles and prayer, and after the chanters have sung *Requiescant*, &c., they leave the choir.

PART III.

CEREMONIES CONNECTED WITH THE MOST HOLY SACRAMENT.

CHAPTER I.

SOLEMN MASS IN PRESENCE OF THE BLESSED SACRAMENT EXPOSED.

SECTION I.—INTRODUCTION.

The celebration of mass, whether private or solemn, at an altar at which the Blessed Sacrament is publicly exposed, is expressly discouraged by several liturgical enactments.¹ There are, however, some exceptions. The mass of exposition for the devotions of the forty hours, as well as that of deposition, may be, and ought to be, celebrated at the altar of exposition.² Moreover, in churches where there is only one altar, mass may, of course, be celebrated at that altar as often as the Blessed Sacrament is exposed. Add to these exceptions another in favour of a long existing custom of celebrating at the altar of exposition,³ and we have enumerated all the exceptions having the requisite sanction. The motive of this prohibition is to prevent as far as possible whatever might tend to turn away the minds of those present from the contemplation of the Holy One, who appears before them on His throne to receive their homage. This same motive caused St. Charles Borromeo to prohibit the celebration of mass, not only at the altar of exposition itself, but at all the altars in the church in which there was exposition.⁴

¹ S. R. C., August 9, 1670, 2356-2505.

² *Instructio Clementina*, section 12. Gardellini, *comment. in Instructionem Clementinam*, *ib.*, n. 2.

³ Gardellini, *ib.*, n. 6.

⁴ Gardellini, *ib.*, n. 1.

The preparations for solemn mass in presence of the Blessed Sacrament are almost precisely the same as for an ordinary solemn mass, the only exception being that in the former case the antependium and tabernacle veil, if used, should be white, no matter what colour the office of the day may require.¹ The vestments of the celebrant and the sacred ministers should, however, be of the colour proper to the particular mass which is to be said. The cross may be allowed to remain on the altar or it may be removed from it, according to the custom prevailing in each church.² But relics, statues, and images of all kinds, even of the Divine Infant, must have no place on an altar at which the Blessed Sacrament is exposed.³ The charts and book-stand should be used during mass, but must be removed from the altar immediately after mass.⁴

The Mass to be said in presence of the Blessed Sacrament depends largely on the object of the exposition, and on the quality of the office of the day. If the exposition be in connection with the devotion of the forty hours the special rules for that devotion must be observed, but if unconnected with it, the mass of the day should be said unless on days that permit votive masses, or unless the bishop of the place has ordered a votive mass *pro re gravi*.⁵

A commemoration of the Blessed Sacrament is always made in a solemn mass celebrated at the altar of exposition. The place of this commemoration is after the commemoration prescribed by the rubrics, but before prayers ordered by the bishop (*orationes imperatae*) and votive prayers.⁷ It is always said under a second conclusion, unless on doubles of the first and

¹ Martinucci, l. 2. c. 7, n. 5, Wapelhorst, n. 95.

² S. R. C., Sept 2, 1741, n. 3970-4119. Bened. XIV., July 16, 1746.

³ S. R. C., Feb. 7, 1874, n. 5572.

⁴ S. R. C., Dec. 20, 1864, n. 5343, 5.

⁵ De Herdt, tom. 1, n. 29.

⁶ S. R. C., March 3, 1761, n. 4150-4299, 6.

⁷ De Herdt, tom. 1, n. 73, 4.

THE PREPARATIONS.

THE MASS TO BE SAID

COMMEMORATIONS IN
THE MASS.

second class, when it is said under the same conclusion as the prayer of the mass, provided there is no other commemoration.¹ But if there is another commemoration on one of these days the prayer of the Blessed Sacrament is said after it, and, of course, under the same conclusion with it.²

Some general directions may be given here. 1°. The celebrant and his ministers genuflect twice on both knees: first, when they arrive at the altar to begin mass; and secondly, immediately before leaving the altar to return to the sacristy after mass. All genuflections made by them during the actual celebration of the mass are on one knee only. 2°. The choir is not saluted by anyone except by the deacon before and after he incenses it. Neither does the choir salute anyone except the deacon on this occasion. 3°. The ministers and attendants do not kiss, as usual, what they present to the celebrant or receive from him. The deacon, however, kisses the paten and chalice at the offertory, and the paten again at the *Pater Noster*, before presenting them to the celebrant. He also kisses the celebrant's hand when he receives the blessing before going to sing the Gospel, as the sub-deacon does when he receives the blessing after reading the Epistle. 4°. The choir, as well as the celebrant and his ministers, may sit as in an ordinary solemn mass; but they must always remain uncovered.

The vestments worn at mass in presence of the Blessed Sacrament, are, as has been said, of the colour required by the particular mass celebrated. The celebrant and sacred ministers having vested proceed to the altar in the usual order. As soon as they come within view of the Blessed Sacrament they uncover, and, at the entrance to the choir, hand their birettas to the master of ceremonies. Arrived at the foot of the altar they genuflect on both knees *in plano*, incline the head profoundly while kneeling, and having stood up again commence mass immediately.

¹ S. R. C., June 23, 1736, n. 3900-4049, 8; Feb. 16, 1737, n. 3967-4056, 8.

² S. R. C., *ibid.*

SECTION II — THE CEREMONIES OF THE MASS TO THE GOSPEL.

The Celebrant having said the versicles which follow the *Confiteor*, does not genuflect before going up to the altar; but having reached the predella he there genuflects before saying the prayer *Oramus*. At *quorum reliquiae* of this prayer he kisses the altar, again genuflects,¹ and retiring somewhat towards the gospel side, turns by his right to put incense into the censer. He blesses the incense as usual, because, in addition to the Blessed Sacrament the altar also is to be incensed; and, without any previous genuflection, descends to the highest step of the altar, and kneels on the edge of the predella to incense the Blessed Sacrament. He incenses the Blessed Sacrament with three double swings, and before and after the incensation makes a profound inclination of the head. He then rises, mounts the predella, and having genuflected incenses the altar in the usual manner. Though custom may have sanctioned the presence of the cross on the altar, it is never incensed in the mass in presence of the Blessed Sacrament. After the incensation of the altar the celebrant himself is incensed by the deacon, but while receiving the incense he does not stand on the predella as in an ordinary mass, but *in plano* at the epistle corner, with his face turned towards the people. While descending the steps he should take care not to turn his back to the Blessed Sacrament; for this purpose it will be necessary for him to turn by his right when he arrives *in plano*.

The celebrant re-ascends the altar by the steps on the epistle side, and, without genuflecting on the predella, reads the *Introit* and *Kyrie*. During the singing of the *Kyrie* he may sit at the bench.² In returning from the bench he will genuflect on the first step³ of the altar on one knee, and will make a similar genuflection on the predella before intoning the *Gloria in excelsis*. Having recited the *Gloria*, he genuflects

¹ Martinucci, l. 2, c. 7, n. 14. De Carpo, pars. 2, n. 234.

² The celebrant is, however, generally directed not to avail himself of this privilege of sitting at this time.

³ Martinucci, *loc. cit.*, n. 23.

and accompanies the sacred ministers to the bench, and while seated must remain uncovered. After the *Gloria* has been sung, he returns to the altar *per longiorem*, as at the conclusion of the singing of the *Kyrie*. He genuflects on the first step, and having ascended the predella, kisses the altar, again genuflects, and retiring a pace towards the gospel side turns a little more than half round to the people, and sings *Dominus vobiscum*. Turning towards the altar he again genuflects and proceeds to the missal to sing the collects, and read the Epistle. Having given the blessing in the usual way to the sub-deacon, the celebrant goes to the centre of the altar, genuflects, raises his eyes, and then inclining profoundly recites the *Munda cor meum*, and having recited this prayer and the *Jube Domine* which follows, he again genuflects and goes to read the Gospel. Should any words occur in the Gospel requiring a genuflection, the celebrant while genuflecting turns towards the centre of the altar.

The Gospel being read, the celebrant does not move towards the centre of the altar immediately, but turning round till he faces the epistle corner, he puts incense into the censer, and blesses it. Then going to the centre of the altar he genuflects, blesses the deacon, repeats the genuflection, and goes to the epistle corner, where he stands as usual during the singing of the Gospel.

The Deacon after the *Confiteor* accompanies the celebrant up the steps, genuflects with him as soon as he arrives on the predella, and again before he turns to bless the incense. The deacon presents and receives the spoon, without kissing either it or the hand of the celebrant. Having presented the censer to the celebrant, he descends with him to the first step, and kneels on his right, while he incenses the Blessed Sacrament. In going from the predella on this occasion, the deacon withdraws slightly towards the epistle corner, keeping his face turned in the direction of that of the gospel. While the celebrant is incensing the Blessed Sacrament, the deacon raises the shoulder of the chasuble with his left

hand, and inclines his head profoundly before and after the incensation. The incensing of the Blessed Sacrament being over, the deacon goes up with the celebrant to the predella, genuflects, and assists at the incensation of the altar, as in an ordinary solemn mass. The celebrant is incensed while standing *in plano* at the epistle corner, his face being turned towards the people. The deacon stands in front of him, with his back to the people, and incenses him with the customary salutations before and after.¹ Having handed the censer to the thurifer, he takes his place behind and a little to the right of the celebrant, as at the *Introit* in an ordinary solemn mass. After the *Kyrie* has been said, he accompanies the celebrant to the bench or remains with him at the altar. While seated he must not wear the biretta, and when returning from the bench to the altar he does not salute the choir, either on this or any other occasion ; but having arrived at the foot of the altar, he genuflects on the first step, as on ordinary occasions, takes his place behind the celebrant, and after again genuflecting goes up to the celebrant's right as soon as the latter has intoned the *Gloria in excelsis*.

When the *Gloria* has been recited, the sacred ministers, having genuflected at the centre of the altar, go to the bench, from which they return to the altar, as usual, when the *Gloria* has been sung. The celebrant having sung *Dominus vobiscum*, the deacon genuflects in his place and accompanies him to the epistle side. He does not genuflect before going up to assist at the missal towards the end of the collects, but having received the book from the master of ceremonies, he genuflects at the foot of the altar, and again on the predella, after laying the book on the altar.

Without any further genuflections he assists at the blessing of the incense, and having then genuflected along with the celebrant, he kneels on the edge of the predella to recite

¹ En présence du Saint.—Sacrament exposé . . . on n'omet pas les saluts qui sont censés un avertissement ou une invitation, et on salue aussi les particuliers lorsqu'on fait à leur égard quelque cérémonie, telle que l'aspersion, l'encensement, la paix. Bourbon, n. 375.

the *Munda cor meum*. He then takes the book, kneels on the predella, asks and receives in the usual way the celebrant's blessing, and kisses his hand. Having stood up he turns towards the altar, genuflects along with the celebrant, and goes to the foot of the altar, where he remains standing until the choir has finished the singing of the *Gradual*, &c., when having genuflected, he goes to sing the Gospel, taking care to omit the customary salutation of the choir.

The Sub-Deacon's duties in a mass in presence of the Blessed Sacrament exposed do not differ much from those which he has to discharge in an ordinary mass. With the other ministers, he genuflects on both knees, *in plano*, on arriving at the altar to begin mass. He does not genuflect again before going up to the altar, but on the predella he genuflects twice before the blessing of the incense. On both occasions the celebrant and deacon genuflect with him. The first of these genuflections is made immediately that the predella has been reached, and the second before turning to bless the incense. The sub-deacon kneels at the left of the celebrant while the latter is incensing the Blessed Sacrament, and in order that he may not turn his back on the Blessed Sacrament when descending from the predella to the highest step, he retires towards the gospel side, keeping his face towards that of the epistle. During the incensation both of the Blessed Sacrament and of the altar, he raises the shoulder of the chasuble with his right hand. While the deacon is incensing the celebrant he stands at his left, his back towards the people, and salutes the celebrant before and after the incensation. He then takes the place usually occupied by the sub-deacon at the *Introit*. At the bench he remains uncovered, and in returning to the altar he does not salute the choir. On arriving at the foot of the altar he makes the customary genuflection on the first step; and repeats this reverence before going up to assist at the reading of the *Gloria*. When the celebrant has sung *Dominus vobiscum* after the *Gloria*, the sub-deacon genuflects along with him, and goes with him to the epistle corner.

Before and after reading the Epistle he genuflects at the centre of the altar, but does not salute the choir. He receives the celebrant's blessing, kisses his hand, assists at the reading of the Gospel and, the blessing of the incense, all as in an ordinary mass, and having genuflected on the predella, goes to the foot of the altar, where he remains standing until it is time to go to sing the Gospel.

The Master of Ceremonies should carefully note all the points of difference between the ceremonies in presence of the Blessed Sacrament and on ordinary occasions, whomsoever of the ministers these differences directly effect. The following deviations from the ordinary rules may be here pointed out, as they directly affect himself: he receives the birettas at the entrance of the choir, and genuflects on both knees on arriving at the altar: he remains kneeling while the celebrant is incensing the Blessed Sacrament: he omits the customary salutations of the choir, but does not omit the reverences usually made when giving the book to the deacon or sub-deacon, and when receiving it back again: neither does he omit those inclinations of the head, which are merely signs or invitations to others.

The Thurifer does not salute the choir on the way to or from the sacristy; but immediately on arriving at the altar, and immediately before departing to return to the sacristy he genuflects on both knees.¹ During the incensation of the Blessed Sacrament he kneels at the epistle corner, rises along with the celebrant and sacred ministers, and genuflects with them during the incensation of the altar. While not engaged with the censer, he remains with the acolytes as usual.

The Acolytes have hardly anything special to note in this part of the mass. If they enter at the head of the procession of the clergy they genuflect on both knees when they come to the foot of the altar, and there await the arrival of the celebrant, keeping their faces towards the altar, and not towards each other, as on other occasions

¹ Falise, Par. i., sect. iii., chap. 2, § 2.

They again genuflect on both knees along with the sacred ministers, and then return to the credence with their candles. When the celebrant goes up to the altar they rise, genuflect when he genuflects, and kneel while he is incensing the Blessed Sacrament. They never salute the choir, and when passing the centre of the altar during the mass they genuflect on one knee only.

The Choir ceremonies scarcely deviate from the ordinary rules. The genuflection on arriving in front of the altar for the entrance into choir is, of course, on both knees. The clergy make this genuflection, two and two, as usual, but do not salute each other. They stand up when the celebrant ascends the altar, and remain standing until he has recited the *Kyrie*. If the celebrant sits during the singing of the *Kyrie*, they should also sit; but if he remains standing, they may either stand or sit. They must, however, remain uncovered throughout the entire mass.

SECTION III.—FROM THE GOSPEL TO THE END OF MASS.

The Celebrant during the singing of the Gospel stands as usual with his face to the gospel side. He kisses the book brought to him by the sub-deacon and without moving from his place on the predella, is incensed by the deacon. Before intoning the *Credo* he genuflects at the centre of the altar, and at the conclusion may go to the bench. If the *Credo* is not said in the mass, having genuflected at the centre he kisses the altar, and retiring a little towards the gospel side, he sings *Dominus vobiscum* without turning his back fully to the altar. Returning again to the centre he repeats the genuflection, and sings *Oremus*. When the mass which he is celebrating has the *Credo*, the celebrant in returning to the altar after it has been sung, observes the directions already given for the return after the *Gloria*.

Having offered the chalice, and recited the *Veni Sanctificator*, &c., the celebrant genuflects, and turns round to replenish the censer. He blesses the incense, saying the

usual prayer *Per intercessionem*, and having received the censer, again genuflects and incenses the *oblata*. Without again genuflecting¹ he kneels on the edge of the predella and incenses the Blessed Sacrament, making a profound inclination of the head before and after. Having ascended once more to the predella, he genuflects, and incenses the altar, after which he himself is incensed *in plano* at the epistle corner, as before the *Introit*. Standing where he was incensed, his face still towards the people, he washes his hands and wipes them with the towel. He then ascends by the lateral steps, genuflects at the centre, raises his eyes, and inclining moderately, recites the prayer, *Suscipe Sancta Trinitas*. At the end of this prayer he kisses the altar,² genuflects, and says the *Orate fratres*, as he has been directed to say *Dominus vobiscum*; that is, without turning his back fully to the altar, and without completing the circle. Returning by his left, he repeats the genuflection, and continues the mass.

From this point to the consumption of the ablutions inclusive the ceremonies of this mass do not differ from those of the ordinary solemn mass. When, then, the celebrant has taken the ablutions, he genuflects, goes to the missal, and having read the *Communion*, and returned to the centre, he again genuflects,³ kisses the altar, and says *Dominus vobiscum*, being turned as already indicated. Before returning to the missal he repeats the genuflection, and having sung the *Post-communion* he comes again to the centre, says *Dominus vobiscum*, as above, and when the deacon has sung *Ita missa est*, turning to the altar, he again genuflects, and recites the prayer *Placeat*. As the conclusion of this prayer he kisses the altar, says *Benedicat vos omnipotens Deus*, with the usual elevation of the hands and eyes; but instead of merely inclining at *Deus*, he genuflects, turns, as when saying *Dominus vobiscum*; and blesses the people; and turning again by his left, instead of completing the circle, he goes to read

¹ Authors generally.

² Gardellini, *Istr. Clementina*, sect. 30, n. 13.

³ Gardelli, *ib.*

the last Gospel without another genuflection.¹ If the last Gospel is read from the missal, he makes the sign of the cross at its commencement; if it is read from the chart, he signs the chart, but never the table of the altar, as in another mass.² Having read the Gospel, he genuflects at the centre of the altar, descends the steps, genuflects *in plano* on both knees, and departs to the sacristy. The biretta is not worn until he has passed beyond the view of the Blessed Sacrament.

The Deacon having sung the Gospel, and indicated to the sub-deacon where the celebrant is to kiss the page, goes to the place where he usually incenses the celebrant. Having incensed him with the customary salutations before and after, and having handed the censer to the thurifer, he goes to his place behind the celebrant, genuflecting on arriving; and the *Credo* having been intoned, he repeats the genuflection, and goes up to the predella to recite it along with the celebrant. When the choir has sung *Et incarnatus est*, the deacon rises, salutes the celebrant, and carries the burse to the altar without saluting the choir. At the foot of the altar, he genuflects on the lower step, and when he has ascended the predella he again genuflects, spreads the corporal, and, having repeated the genuflection, returns to his place beside the celebrant, whom he salutes as usual.

When the celebrant has sung *Oremus*, the deacon genuflects, and goes up to his right. When handing the paten and chalice to the celebrant to make the offering of them, the deacon kisses them and the hand of the celebrant. He genuflects with the celebrant before he turns to bless the incense; and again {when he turns back to the altar to incense the *oblata*. He kneels on the edge of the predella, at the celebrant's right, while the latter incenses the Blessed Sacrament, and afterwards accompanies him, and genuflects with him while he incenses the altar. After the altar has been incensed the deacon incenses the celebrant in the same place and in the same manner as before the *Introit*. Having

¹ Gardellini, *ib.*, n. 13.

² *Idem.*, *ib.*

incensed the celebrant, he goes to incense the choir, genuflecting on one knee as he passes the centre of the altar. The incensing of the choir is precisely the same ceremony as in an ordinary solemn mass. The deacon salutes those he incenses both before and after offering the incense, whether he incenses them individually or collectively. After incensing the choir he returns to the foot of the altar, genuflects, turns by his left, and incenses the sub-deacon; and, having handed the censer to the thurifer, he ascends to his place on the second step, genuflects there, turns to receive incense from the thurifer, and turning back again, he repeats the genuflection.

From this until the celebrant has read the *Communion* the duties of the deacon are the same in this mass as in another. After the reading of the *Communion* he goes with the celebrant to the centre of the altar, walking on the second step, genuflects with him at the centre, and repeats the genuflection before accompanying the celebrant back again to the missal. The *Post-communion* having been sung, he goes again with the celebrant to the centre of the altar, genuflects, and when the celebrant has sung *Dominus vobiscum*, having again genuflected, he turns round, not however fully, and sings *Ite missa est*. Turning back he again genuflects, and kneels towards the epistle side to receive the blessing. Without previously genuflecting he assists at the last Gospel, genuflects on the predella with the celebrant, and, having come to the foot of the altar, unites with the others in making a double genuflection, or genuflection on both knees *in plano*. He then accompanies the others to the sacristy in the usual order, but does not wear his biretta until he is out of sight of the Blessed Sacrament.

The Sub-deacon, after the Gospel has been sung, carries the book to the celebrant, and indicates to him the beginning of the Gospel. He does not salute the celebrant, nor does he genuflect before presenting the book to him, nor afterwards, until he has handed the book to the master of ceremonies at the foot of the altar. On arriving at the centre of the altar,

he genuflects on the first step. And when the celebrant has intoned the *Credo*, he again genuflects, and goes up to recite the *Credo* at the celebrant's left. If the *Credo* is not said the sub-deacon genuflects after the *Oremus*, and goes to the credence to carry the chalice to the altar.

Before ascending the altar, when bringing the chalice from the credence, the sub-deacon is directed to genuflect *in plano*. He does not kiss the cruets, and when he has received the paten he genuflects on the predella, and again when he reaches his place at the foot of the altar. While the Blessed Sacrament is being incensed the sub-deacon kneels on the lowest step a little to the gospel side, and before turning to receive incense from the deacon, he genuflects and retires a step towards the same side. After being incensed he turns towards the altar, and repeats the genuflection, and continues as in an ordinary mass until after the ablution. He then removes the pall to the gospel side, making a genuflection on the predella before leaving and after arriving. Having wiped and covered the chalice he again genuflects and carries the chalice to the credence, taking care to genuflect as he passes the centre. He assists at the last Gospel, genuflects on the predella with the celebrant and deacon, and having descended the altar, genuflects on both knees *in plano*, and departs to the sacristy.

The Master of Ceremonies has hardly any duties in this part of the mass peculiar to a mass in presence of the Blessed Sacrament. He kneels while the Blessed Sacrament is being incensed, and stands with his back to the people at the left of the deacon while the latter incenses the celebrant. Before departing to the sacristy at the end of mass he genuflects along with the others on both knees *in plano*.

The Thurifer will bear in mind the directions given for the first part of the mass. Before leaving the altar to go to the sacristy, and after arriving at the altar from the sacristy, he always genuflects on both knees. At all other times he genuflects on one knee only. During the incensing of the Blessed Sacrament he kneels *in plano* at the epistle corner.

The Acolytes carry their candles as usual during the singing of the Gospel. They kneel while the Blessed Sacrament is being incensed, and present the water and towel for the *Lavabo* to the celebrant standing *in plano* at the epistle corner. At the proper time they genuflect on both knees, and go for the torches, and again genuflect on both knees when they arrive at the altar with them. They remain kneeling with their torches in front of the altar until after the celebrant has consumed the Precious Blood, when, after another double genuflection, they carry them to the sacristy. At the end of mass they genuflect on both knees *in plano* along with the celebrant and sacred ministers, and go to the sacristy, at the head of the procession.

The Choir comports itself as in an ordinary mass, except merely when departing, when each one genuflects on both knees in front of the altar.

CHAPTER II.

SOLEMN VESPERS IN PRESENCE OF THE BLESSED SACRAMENT EXPOSED.

The officiant and assistants are vested in copes of the colour which the vespers requires. The officiant wears a stole.

The Blessed Sacrament may be exposed before the clergy assemble in choir for vespers, or after the officiant and ministers arrive at the altar. In either case the ceremony of exposition is performed by a priest other than the officiant.

If the Blessed Sacrament is to be exposed before the clergy enter choir, the priest who is to perform this ceremony, vested in surplice and white stole and wearing his biretta, goes to the altar, preceded by a thurifer with the censer, and by two or more acolytes with lighted torches. Arrived at the foot of the altar, he gives his biretta to one of the assistants, genuflects *in plano*, and kneels on the first step to say a short prayer. He then mounts the altar, spreads the corporal, and takes the lunette containing the Blessed Sacrament from the tabernacle and places it in the monstrance, observing the proper reverences. Having placed the monstrance on the throne, he genuflects on the predella, and having descended to the foot of the altar kneels on the lowest step, inclines his head profoundly to the Blessed Sacrament, and then rises to put incense into the censer. Having replenished the censer without blessing the incense, he again kneels on the lowest step and incenses the Blessed Sacrament with a profound inclination of the head before and after. He then hands the censer to the thurifer, rises, and having genuflected on both knees, as those who accompany him also do, retires to the sacristy.

Immediately that the incensing of the Blessed Sacrament is concluded, the master of ceremonies gives the signal for the clergy to enter choir. The officiant and cope-men walk with heads covered until they come within view of the Blessed Sacrament, and when they enter the choir they hand their birettas to the master of ceremonies. At the foot of the altar all genuflect *in plano* on both knees, rise, kneel on the first step to say the *Aperi Domine*, again rise, repeat the genuflection on both knees *in plano*, and proceed to their places. The acolytes deposit their candles as usual on the altar steps, but do not extinguish them during the entire function.

If the Blessed Sacrament is not exposed till after the arrival of the officiant at the altar, the procession to choir is conducted in the usual manner. On arriving at the altar the officiant and assistants genuflect *in plano* on one knee, and immediately kneel on the lowest step. The priest who is to expose the Blessed Sacrament, having come to the altar vested in surplice, now assumes a white stole, and exposes the Blessed Sacrament with the usual reverences, taking care when genuflecting on the predella not to turn his back on the officiant. Having placed the monstance on the throne, and genuflected, he removes the stole without kissing it, and goes to the foot of the altar by the lateral steps.

The celebrant with his assistants now makes a profound inclination of the head to the Blessed Sacrament, and rises to put incense into the censer, which, however, he does not bless. Having incensed the Blessed Sacrament in the usual manner, the officiant and assistants rise, genuflect on both knees *in plano*, and go to their places.

As at solemn mass, so also at solemn vespers in presence of the Blessed Sacrament, the ministers and the choir are permitted to sit as usual, but must remain uncovered. The master of ceremonies, cope-men, acolytes, and chanters, when passing by the centre of the altar *during* vespers, genuflect on one knee only. They do not salute any person, not even a bishop; but the master of ceremonies may bow as usual to those whom he invites to do anything, and the chanters

may intimate by an inclination of the head which side of the choir is to continue the psalm which they have just intoned. From the beginning up to the *Magnificat* the usual ceremonies are observed with the slight variations just referred to. When the *Magnificat* has been intoned, the officiant and assistants go to incense the altar. They do not salute the choir now nor at any other time while the Blessed Sacrament remains exposed, but having arrived at the foot of the altar they genuflect on both knees¹ *in plano*. The officiant with the first two cope-men mounts the steps, genuflects on the predella, and having himself alone kissed the altar, all turn round to bless the incense. This done they descend to the second step, the officiant and the cope-man on his left retiring towards the gospel, while the cope-man on the right retires towards the epistle corner. All three kneel on the edge of the predella, and the officiant incenses the Blessed Sacrament, making a profound inclination of the head before and after, in which he is joined by the assistants. The other assistants, with the exception of the acolytes carrying the lighted candles, kneel while the Blessed Sacrament is being incensed.

The officiant and the two assistants in copes then go up to the predella again, and having genuflected, incense the altar, but not the cross, as usual. The altar having been incensed, and the censer handed to the thurifer, they genuflect on the predella, descend to the foot of the altar in front, and there in company with all the others genuflect on both knees,² and return to their places, without incensing any other altars.

The officiant, the assistants, and the choir are then incensed in the usual manner. When incensing the choir the thurifer must take care not to turn his back on the Blessed Sacrament. The usual reverences before and after incensing anyone should be made even in presence of the Blessed Sacrament exposed.

¹ Bourbon, n. 314.

² *Ibid.*

Vespers in presence of the Blessed Sacrament exposed are generally followed by Benediction. When this is the case, neither the Anthem of the Blessed Virgin is sung, nor does the celebrant add the versicle *Fidelium animae* after the *Benedicamus Domino*; but this latter versicle with its response having been sung, the officiant and assistants go to the foot of the altar, genuflect on both knees *in plano*, and then kneel on the lower step. Meantime the torch-bearers, at a signal from the master of ceremonies, come to the altar, and having genuflected on both knees, remain kneeling in front of the altar. The chanters intone the *Tantum ergo*, and the officiant incenses the Blessed Sacrament, and gives benediction in the usual way. The Blessed Sacrament is replaced in the tabernacle by the priest who performed the ceremony of exposition, and all return to the sacristy in the usual order.

CHAPTER III.

BENEDICTION OF THE MOST HOLY SACRAMENT.

The Altar at which Benediction is to be given should be adorned with neatness and taste, and as richly as the resources of the church will permit. Neglect

THE ALTAR. or carelessness in the ornamentation of the altar, besides being a grave irreverence to the Most Holy Sacrament, tends to weaken, instead of to strengthen, the faith of the people, and is apt to beget in them disregard for this most excellent devotion. On the altar candles are to be lighted—some, at least, of which must be wax. Some rubricists¹ would permit benediction with as few as *six* wax candles: others² say that twelve, or, at the very least, ten, wax candles should be burning whenever the Holy Sacrament is publicly exposed, as it is when benediction is given with the monstrance.³ A corporal should be spread on the altar, and another on the throne. The cross and charts should be removed. The antependium and the veil of the tabernacle should be white,⁴ unless in the case to be mentioned immediately.

The Vestments, when benediction is given as a separate function, should be always of a white colour.⁵

THE VESTMENTS. When benediction is given in connection with mass or vespers, the vestments of the ministers, as well as the antependium and the veil of the

¹ Schild. *Manuale Liturgicum*, page 278.

² Gardellini, *Instructio Clementina*, sect. 6, nn. 8-10. See also S.R.C., 15th March, 1698, n. 3315-3364. Baldeschi, *Ceremonial*, part 6, ch. 3, n. 1.

³ Rubricists distinguish between *public* and *private* exposition of the Most Holy Sacrament. The exposition is public when the monstrance holding the Host is placed unveiled on the altar, or on the throne prepared for it; private, when the door of the tabernacle is opened, and the ciborium containing the consecrated Species exposed to the view of the worshippers.

⁴ S.R.C., July 9, 1678, n. 2715-2864, ad. 7.

⁵ S.R.C., Sept. 20, 1806, n. 4353-4503. *Instructio Clementina*, sect. 11.

tabernacle, should be the colour of the office of the day.¹ In *all* cases, however, the humeral veil must be white.²

The officiant may be assisted merely by the clerks, or by a priest or deacon in addition to the clerks, or by a deacon and sub-deacon, with torch-bearers, &c. In the first two cases the officiant may vest either in surplice, stole, and cope,³ or, better still, in amice, alb, girdle, stole, and cope. The assistant priest or deacon vests in surplice, and, while engaged in the exposition or deposition of the Holy Sacrament, in stole as well. He should, however, assume the stole only when he is about to ascend the altar, and lay it aside immediately after he descends.⁴ In the third case the officiant must wear the amice, alb, and cincture, instead of the surplice. The deacon and sub-deacon are vested as at mass, with the exception of the maniples. The officiant wears the humeral veil while in the act of giving benediction.

WHEN THE OFFICIANT IS ASSISTED BY ALTAR-BOYS ONLY.

The Ceremonies to be observed in giving benediction vary slightly with the variety of ministers. We shall take first the case in which the officiant is assisted by clerks only, and having laid down what is to be observed in this case we shall point out the changes or additions to be made in each of the other cases.⁵

The officiant vests in the sacristy, and with the clerks—

¹ *Instr. Clemen.*, *ibidem*.

² *Ibidem*.

³ Baldeschi (*loc. cit.*, n. 3) would have the officiant to put on an amice with the surplice. This, however, seems to be entirely contrary to custom, and is not recommended by any other writer whose work we have at hand.

⁴ “Stolam in actuali tantum ministerio adhibet: statim postquam exposuit sanctissimum vel porrexit celebranti, illam iterum deponit, et super brachium sinistrum portare potest.” Wapelhorst, *Compendium Sacrae Liturgiae*, cap. 21, art. 1, n. 218, 8°.

⁵ It is hardly necessary to say that we do not regard the method of giving benediction here recommended as *the only* correct method. We claim, however, that it is *a* correct method, and in our judgment, formed after maturely considering the different methods mentioned by rubricists, and the decrees of the Sacred Congregation bearing on the matter, *the most* correct method.

at least three in number, dressed in soutane and surplice—makes a profound inclination of the head¹ to the cross, and proceeds to the altar. If there are only three clerks, one carries the incense-boat, unless it has been previously brought to the altar, and the thurible: in the procession to and from the altar he goes before the other two, who carry lighted candles or torches. The officiant follows.

Having arrived before the altar the officiant takes off his biretta, genuflects *in plano*, kneels on the lowest step of the altar, and, having said a short prayer,² rises, and without any further genuflection ascends the altar. If the corporal has not been already extended on the altar, the officiant now extends it, opens the tabernacle, genuflects,³ takes from the tabernacle the pyxis or box containing the lunette, places it on the corporal, closes the tabernacle, having first genuflected⁴ if the Blessed Sacrament is in the tabernacle, otherwise without genuflecting.

The officiant next places the monstrance, which should have been previously brought to the altar, on the corporal, opens the box in which the lunette is preserved, genuflects on one knee, and having secured the lunette in the monstrance, places the latter on the centre of the corporal so that the front part is next the people, again genuflects *on one knee only*,⁵ and rising, places the monstrance, with the aid

¹ De Herdt, *Sacrae Liturgiae Praxis*, vol. i., n. 199.

² Baldeschi, *loc. cit.*, n. 8.

³ On one knee only.

⁴ On one knee only.

⁵ In the appendix to the decrees of the Synod of Thurles, *De ritu, servando in expositione et benedictione Sanctissimi Sacramenti*, the following directions, differing, as will be seen from those given above, are put down, "Clausus tabernaculi ostiolo, collocat [Celebrans] ostensorium in medio corporali genuflectit utroque genu, deinde reponit illud in throno, et faciens profundam reverentiam descendit ante infimum altaris gradum." Baldeschi (*loc. cit.*) gives precisely the same directions. Indeed it would seem that this "appendix" was copied from Baldeschi. We do not, however, feel any hesitation in departing from the observances here recommended. Our reasons are:—1st. The genuflection on both knees as well as the profound inclination in the circumstances seems to be entirely without analogy. The rule regarding genuflections to be observed by the sacred ministers engaged in any function at an altar, on which the Blessed

of a ladder, if necessary, on the throne, descends the ladder, genuflects, again *only on one knee*, on the predella, and returns to the foot of the altar, taking care not to turn his back to the Blessed Sacrament. Having descended, the officiant immediately kneels on the lowest step of the altar, inclines *his head* profoundly,¹ rises, steps back a little towards the gospel side, and standing thus facing the epistle side, puts incense without any blessing² into the thurible, again kneels on the last step and incenses the Blessed Sacrament with three swings, making before and after the incensation—that is, immediately after he receives the thurible, and

Sacrament is exposed, is, that the genuflections are to be *on one knee only*, with the sole exceptions of the genuflection made on arriving, and the one made when departing from the altar. Each of these genuflections—provided, of course, that the Blessed Sacrament is already exposed when they arrive, and remains exposed when they depart—should be on both knees. This rule Baldeschi himself lays down as a rule to be observed in the Mass of Deposition. “During Mass,” he says (Part 6, chapter 1, n. 37), “the genuflection is always made *on one knee*, except that on approaching the altar, when it should be made on both knees.” Nor is there any better support from analogy from the profound inclination which the priest is directed to make before descending to the foot of the altar. Such salute unaccompanied by a genuflection, is never, we venture to say, offered to the Blessed Sacrament.

2nd. The best authorities ignore these directions, and by giving directions which differ from these, tacitly, at least, reject them. Thus Wapelhorst (*loc. cit.*, n. 217, 1°) says: “Tum (*i.e.* Hostia in ostensorio collocata) ostensorium in medio altari collocat, et *unicum genu* flectat. Deinde . . . ostensorium in throno super corporali ponit. Postquam descendit in supedaneum [the predella] *genuflexionem iterat*.” Martinucci. *Manuale Sacrarum Cereemoniarum*, 1, 3, c. 8, nn. 21-22. “Deinde . . . convertet ostensorium ex parte anteriori, collocabit illud in medio altari et *genuflexionem faciet*—on one knee only: otherwise the author would have added *utroque genu*, or some equivalent phrase.—Postea surget recedet aliquantulum ad latus Epistolæ, et posito a secundo clerico scabello, accipiet ostensorium dextera et consensu scabello, ponet illud in throno. Postquam descenderit in supedaneum iterabit genuflexionem “et de altari descendet.” See also Vavasseur, *Cérémonial*, part 9, nn. 51, 52. Gardellini, *loc. cit.*, sect. 24, n. 1, &c.

¹ “Simul ac sacerdos descendit genuflectit utroque genu super infimum, altaris gradum, *cum capitis, non autem corporis inclinatione*.” De Herdt, *Sac. Lit. Praxis*, vol. 2, n. 26. “Sacerdos antequam surgat ad imponendum incensum *caput profunde inclinat, non autem corpus*.”—Bouvy, *Expositio Rubricarum*, pars. 3, sect. 3, appen. 2, sect. 2.

² “. . . imponit ter *sine benedictione incensum*.” Gardellini, *Instr. Clem.*, 24, 17.

immediately before he returns it to the thurifer—a profound inclination of the head.¹

While the choir sings the psalms, hymns, litanies, &c., which are usually sung in the presence of the most Holy Sacrament exposed for Benediction,² the officiant remains kneeling, unless when he has to sing a prayer, or when the *Te Deum* is sung by the choir. In the former case the

¹ “Celebrans ter incensabit sacramentum cum profunda capitis inclinatione ante et post.” *Idem. ibid.*, 19, 13. S.R.C., March 26, 1859, n. 5284, 3.

² The hymns, &c., sung in presence of the Blessed Sacrament should have episcopal approbation. The bishop may approve of hymns and prayers composed in the vernacular, but not of translations into the vernacular of the *Te Deum* or similar liturgical prayers, which, if recited at all, must be recited in their Latin form. “*Quaeritur*, an liceat adhibere publicam, quarundam precum recitationem vulgaris sermone conscriptarum coram SSmo. Sacramento exposito. *Resp.* Affirmative, dummodo agatur de precibus approbatis. (S.R.C., August 14, 1867, n. 5381, 9.) *Quaeritur*: utrum liceat generaliter ut chorus musicorum (id est cantores) coram SSmo. Sacramento solemniter exposito decantet hymnos in lingua vernacula? *Resp.* Posse; dummodo non agatur de hymnis *Te Deum* et aliis quibuscunque liturgicis precibus quae non nisi latina lingua decantari debent.” (S.R.C., Feb. 27, 1882, apud Wapelhorst, *loc. cit.*, n. 218, 11.)

The *Tantum ergo* with the versicle, response, and prayer of the Blessed Sacrament should be sung *after* all the other prayers. When the *Te Deum* is sung it should come immediately before the *Tantum ergo*, and prayer, “*Pro gratiarum actione*,” should be sung sub una conclusione, with the prayer of the Blessed Sacrament. The only versicle and response, however, are the “*Panem de coelo*,” and “*Omne declamentum*.” (Vavasseur, *loc. cit.*, n. 71, “*Cérémonial des Evêques*.” Expliqué, livre deuxième, ch. 33, art. 1, n. 5.)

In Ireland the Litany of the Blessed Virgin—“*Litaniae Lauretanae*” is usually sung at Benediction. The versicle and response, and prayer of the Blessed Virgin should be sung immediately after the Litany. The proper versicle and response would seem to be the “*Ora pro nobis*,” and “*Ut digni efficiamur*.” It is not usual to add the *Alleluia*s during paschal time. For a full statement of the reason of this practice, see the *I. E. Record*, vol. ii., 1881, pages 551-552. The prayer *Concede* is to be said during all seasons.

On the Feast of Corpus Christi, and during the Octave, only prayers in honour of the most Holy Sacrament should be sung at Benediction. (S.R.C., Sept 22, 1837, n. 1838, n. 4666-4815, 6.)

The prayers at Benediction have the short conclusion. The short conclusion of the prayer “*Dens qui nobis*,” is not, as some seem to think, “*Qui vivis et regnas per omnia saecula saeculorum*,” but “*Qui vivis et regnas in saecula saeculorum*.” (S.R.C., March 29, 1851, n. 1851, n. 5152, 6, Martinucci, *loc. cit.*, n. 33; Wapelhorst, *loc. cit.*, 217, 5.)

celebrant alone rises, and without genuflecting,¹ or saying *Dominus vobiscum*,² sings the prayer preceded by *Oremus*. In the latter case both priest and people stand up,³ and continue standing during the entire hymn, with the exception of the verse, *Te ergo quaesumus*, during the singing of which all kneel.⁴

During the singing of the verse, *Veneremur cernui*, all present, including the officiant, make a profound inclination of the head.⁵ At the *Genitori, Genitoque*,⁶ the officiant again inclines his head profoundly, rises, puts incense into the thurible, and kneeling incenses the Blessed Sacrament, making, as already mentioned, a profound inclination of the head before and after the incensation.

At the proper time he rises to chant the prayer: when saying *Oremus* he bows his head towards the most Holy Sacrament. Having concluded the prayer he again kneels on the lowest step of the altar;⁷ the humeral veil is put on his shoulders by one of the clerks, he himself fastens it in

¹ *Instructio Clementina*, sect. 31.

² *Ibidem*, S.R.C., June 16, 1663.

³ S.R.C., March 27, 1779, n. 4244-4393, 17.

⁴ Vavasseur, *loc. cit.*

⁵ "Ad veneremur cernui fit ab omnibus inclinatio capitis profunda." (Wapelhorst, *loc. cit.*, 217, 4; Martinucci, *loc. cit.*, 30.) According to Vavasseur (*loc. cit.*, 50) the inclination of the head should continue during the first two verses. His words are:—"A ces mots; Tantum ergo sacramentum veneremur cernui, on incline la tête." Gardellini would seem to be of the same opinion. He says (*Instr. Clemen.*, sect. 24, 15): "Celebrans genuflexus manet ad primos duos versiculos, et interim cum populo circumstante profunde inclinatus, specialem cultum sacramento exhibet."

⁶ S.R.C., July 11, 1857, n. 5250. The profound inclination of the head is thus described by rubricists:—"Profunda capitis inclinatio fit magna capitis depressione, quae secum trahit aliquam humerorum inclinationem." (De Heidt, vol. i., n. 121.)

⁷ So Wapelhorst, who adds that, according to custom and to the ceremonial of the United States, the officiant makes an inclination of the head before rising to go up to the altar. Martinucci and Vavasseur, however, recommend the officiant not to assume the humeral veil until he has taken down the monstrance from the throne. Following these authors, the officiant, having concluded the prayer, should genuflect on one knee on the first step of the altar, go up to the altar, again genuflect on the predella, take down the monstrance, and kneel on the edge of the predella to receive the veil on his shoulders. This is a very convenient method, especially when the throne is lofty and the candles many.

front, and rising goes up to the altar, and, placing his hands in the usual manner on the altar, genuflects on the predella *on one knee only*, without any inclination of the head,¹ and having taken down the monstrance, and placed it on the corporal, again genuflects on one knee.² Having turned the back part of the monstrance towards himself, the officiant “takes it with both hands veiled, holding its *nodus* with his right and its foot with his left hand. Turning towards the people by his right shoulder, with the monstrance before his breast, he then gives Benediction, making over them the sign of the cross in the following manner, and without saying anything—he will regulate himself, however, according to the height of the monstrance:—turning towards the people as above, he will slowly raise the monstrance on a level with his eyes, and then in the same manner lower it below his breast, then he will raise it again to his breast, and in this attitude turn a little towards the epistle side; after which he will complete the circle by immediately turning to the altar by the gospel side.”³

Having placed the monstrance on the corporal, the officiant genuflects on one knee⁴ on the predella, while one of the clerks removes the veil from his shoulders. He then removes the lunette from the monstrance, puts it into its case, genuflects, covers the case, opens the tabernacle and genuflects, if the Blessed Sacrament be in the tabernacle, otherwise without any previous genuflection. He then places the lunette in the tabernacle, and, having genuflected, closes and fastens the door of the tabernacle. Before going down from the altar he folds the corporal and puts it into the burse. When he descends to the foot of the altar, if the

¹ Martinucci, *loc. cit.*, 36. Wapelhorst et De Carpo, *loc. mox cit.*

² Wapelhorst, 217, 7. “Flectit unicum genu sine capitis inclinatione.” De Carpo, *Ceremoniale*, pars. 3ia. n. 190., &c.

³ Baldeschi, part 6, ch. 1, 58. There are other approved ways of imparting the Benediction.

⁴ “Ostensorio deposito Celebrans unicum genu flectit et a primo clerico velum humerale ei detrahitur.”—Wapelhorst, 217, 8.

choir is about to sing the *Gloria Patri*, he kneels, and bows his head profoundly until they have finished. At the end of the *Gloria Patri* he rises, genuflects, receives his cap, and returns with the clerks to the sacristy in the same order in which they came to the altar.

WHEN THE OFFICIANT IS ASSISTED BY A DEACON AND
SUB-DEACON.

When the officiant is assisted by a deacon and sub-deacon he must vest, as has been already stated, in amice, alb, girdle, stole, and cope. The vestments of the deacon and sub-deacon are the same as are used in solemn mass, with the exception of the maniples. The officiant and the ministers having finished vesting, all make a profound inclination of the head to the cross of the sacristy, and proceed to the altar. The thurifer goes first; he carries the thurible and the incense-boat. The thurible should contain fire, but no incense. After the thurifer follow the torch-bearers, two and two, with the master of ceremonies in their rere, and lastly the officiant, between the deacon and sub-deacon, who raise slightly the borders of the cope. When the thurifer arrives in the sanctuary he takes his place before the centre of the altar, at some distance backward from the steps; the torch-bearers arrange themselves right and left of the thurifer, so as to form, with him in the centre, a line parallel to the sanctuary rail. When the sacred ministers reach the foot of the altar they hand their birettas to the master of ceremonies, and all genuflect *in plano*. The sacred ministers then kneel on the first step of the altar, and having said a short prayer, the deacon rises, and without either genuflection or inclination of the head or body, either before he ascends to the predella or after he has ascended, proceeds at once to the centre of the altar and extends the corporal. He opens the tabernacle, retires a little towards the epistle side, and genuflects facing the gospel corner of the altar that he may not have his back to the officiant. The deacon should always

observe this rule when genuflecting on the predella. Having taken the lunette from the tabernacle he closes the door, with or without a previous genuflection, according as the Blessed Sacrament is or is not in the tabernacle.

The deacon next places the monstrance on the corporal, secures the Host in it, and having turned the front part of it towards the people, genuflects as before, and *on one knee only*. When he has placed the monstrance on the throne, he again genuflects on the predella, and descends to his place at the right of the officiant, taking care not to turn his back on the Blessed Sacrament.

Immediately after the deacon has knelt beside the officiant, all the sacred ministers make a profound inclination of the head, and rise to put incense in the thurible. The deacon presents without *oscula*¹ the spoon and incense-boat; the sub-deacon raises the border of the cope at the right of the officiant. All again kneel; the deacon receives the thurible, and hands it without *oscula* to the officiant, who with the other ministers make a profound inclination of the head before and after the incensation.

When the officiant rises to sing the prayer, the book is held before him by the deacon and sub-deacon, who, however, remain kneeling.

When the choir has responded *Amen* at the conclusion of the prayer, the deacon, without any inclination whatsoever,² rises, goes up to the altar, genuflects on one knee³ on the predella, takes down the monstrance from the throne and places it on the corporal, with the back part towards the

¹ Gardellini, *Inst. Clem.*, sect. 19, 13.

² In some places the deacon makes a profound inclination of the head before rising to take the monstrance from the throne. We cannot find any authority for this inclination; and, moreover, as the other sacred ministers certainly *do not* make any reverence at this time, that uniformity on which the rubrics so strongly insist would seem to demand that neither should the deacon.

³ Baldeschi (part 6, ch. 3, 13) directs the deacon to make a profound inclination when he has ascended to the predella instead of a genuflection. But, as we have already shown, both analogy and the practically unanimous opinion of the best rubricists are in favour of the genuflection.

people, again genuflects on the predella on one knee, descends¹ and kneels in his place. While the deacon is taking down the monstrance, the master of ceremonies puts the humeral veil on the officiant's shoulders. As soon as the deacon has knelt in his place, the officiant, deacon, and sub-deacon rise and ascend the altar. The deacon and sub-deacon kneel on the edge of the predella, and remain moderately inclined during the benediction. The officiant, placing his hands on the altar, genuflects on one knee, and covering his hands with the ends of the veil, takes the monstrance,² and gives benediction with

¹ The directions here given by some rubricists would seem to imply that the deacon, after taking down the monstrance from the throne, should not descend to the foot of the altar, but should remain on the predella until the officiant and sub-deacon have ascended. Wapellhorst (n. 218, 4°) says: "Diaconus suppedaneum conscendit, genuflectit, et ostensorium super altari in medio corporali deponit tunc genuflectit in suppedaneo a latere aliquantulum versus cornu Epistolae; et celebrans surgit, conscendit suppedaneum simul cum sub-diacono, qui in extremitate suppedanei genuflectit." The great majority of rubricists, however, recommend the directions given above. Gardellini, in his justly celebrated commentary on the *Instructio Clementina*, says: "Quando autem Sacerdos ascendit ad altare cum eo ascendant etiam sacri ministri" (sect. 31, n. 12). De Carpo is still plainer: "Quum Sacerdos," he says, "benedictionem daturus ad altare ascendit, diaconus quoque et sub-diaconus ascendant cum eo." (Part iii., n. 192.) So also De Herdt, vol. ii., n. 27, 4°; Favrell, part iii., ch. 4, art. 1, n. 19, &c..

² Here again the directions given by rubricists vary. Some lay it down that the deacon should hand the monstrance to the officiant; but by far the greater number recommend the directions given above. The former opinion has more support from the rubrics; the latter is sanctioned by custom, and by the authority of the greatest rubricists. It is quite certain, that on the occasion of the procession on Corpus Christi, and during the *Quarant' Ore*, the deacon should hand the monstrance to the officiating priest. This is especially stated in the Roman Ritual (ch. 5, n. 3), the *Instructio Clementina* (sect. 12), and the *Ceremoniale Episcoporum* (ch. 33, n. 20). Again, even those who direct the officiant himself to take the monstrance from the altar make an exception when the officiant is a bishop. In that case the deacon, they say, should hand the monstrance to the bishop. Baldeschi, for example, says: "the bishop receives the monstrance from the hands of the deacon" (*loc. cit.*, n. 15, note); though he lays down quite clearly, that when the officiant is a priest, he is to take the monstrance from the altar himself, and to replace it there (*ibid.*, 13-15).

To us it seems that even when the officiant is a bishop, he is not *obliged* to receive the monstrance from the deacon, or to hand it back to him after having blessed the people with it. We draw this inference from the *Ceremoniale* (ch. 33, n. 27). On the other hand, we must say that it is perfectly lawful, not only for a bishop, but even for a priest, to have the monstrance

it in the manner already described. He genuflects on one knee after replacing the monstrance on the corporal, and, together with the deacon and sub-deacon, rises, goes down to the foot of the altar, and kneels as before on the first step when the humeral veil is removed by the master of ceremonies.

The deacon,¹ however, does not kneel, but immediately re-ascends the altar, genuflects on one knee on the predella, taking care, as before directed, not to turn his back on the officiant, removes the lunette from the monstrance, and returns it to the tabernacle with the proper reverences. He next folds the corporal, restores it to the burse, and having made a profound inclination of the head to the cross, descends to his place beside the officiant. The master of ceremonies

handed to him as described; for the Sacred Congregation of Rites on August 12th, 1854, decreed: "Ad benedictionem populo impertiendam fas esse sacerdoti e manibus diaconi ostensorium accipere sumptum ex altari ac post benedictionem illud diacono præbere super altare denuo collocandum."

We append from De Carpo (*loc. cit.*) an extract in which he describes how the monstrance is to be given to the officiant, and received from him again by the deacon.

"Ubi in more sit positum ut celebranti ad dandum benedictionem ostensorium a diacono porrigatur id hac ratione perficitur. Sacerdos accepto velo humerali altaris gradus ascendit, et cum subdiacono utroque genu flectit in ora suppedanei. Diaconus vero suppedaneum conscendit et simplici facta genuflexione paulisper ad cornu Epistolæ, ostensorium utraque manu prehendit, et stans celebranti tradit; tum repetita genuflexione erga SS. Sacramentum, e suppedaneo descendit, ac in ejus ora genuflectit, ut supra innuimus. Celebrans interim se erigit, et ascendens suppedaneum per dextram suam se vertit ad populum, eique benedictionem impertit, qua data per cornu Evangelii se convertit, ad altare, et stans facie versa ad cornu Epistolæ, Diacono in suppedaneo genuflexo SS. Sacramentum porrigit, et continuo eidem (*ibidem*) peracta genuflexione in plano cum subdiacono descendit ac super infimum altaris gradum genuflectit. Diaconus autem facta a celebrante genuflexione surgit ac SS. Sacramentum in tabernaculum reponit."

¹ More commonly, the deacon is directed not to ascend the altar with the officiant and sub-deacon, but to descend to the predella at once to place the Blessed Sacrament in the tabernacle. Uniformity, however, is better secured by the directions given above, and besides, we have with us many eminent rubricists. Thus, De Carpo (*loc. cit.*) says: "Celebrans . . . facta genuflexione descendit cum sacris ministris ante infimum altaris gradum super quem genuflectit cum eis Tum diaconus ad altare conscendit," &c.

hands their birettas to the sacred ministers, all genuflect *in plano*, and return to the sacristy in the same order in which they came to the altar.

WHEN THE OFFICIANT IS ASSISTED BY A PRIEST WHO
EXPOSES THE BLESSED SACRAMENT.

When the officiant is assisted by a priest instead of by a deacon and sub-deacon he may vest in either of the two ways before mentioned. The assistant priest should vest in surplice, and while actually engaged about the Blessed Sacrament, in stole as well. The duties of the assistant are precisely the same as those of the deacon, and need not, therefore, be repeated.

CHAPTER IV.

THE "QUARANT' ORE" OR FORTY HOURS' ADORATION.

"The prayer for forty hours together before the Blessed Sacrament in memory of the forty hours during which the Sacred Body of Jesus was in the sepulchre began in Milan about the year 1534. Thence it spread into other cities of Italy and was introduced into Rome, for the first Sunday in every month, by the Arch-confraternity of the Most Holy Trinity of the Pilgrims (founded in the year 1548, by St. Philip Neri); and for the third Sunday in the month by the Arch-confraternity of our Lady of Prayer, called *La Morte*, in the year 1551."

"The devotion of the Forty Hours was established for ever by Pope Clement VIII. for the whole course of the year in regular continuous succession from one church to another, commencing on the first Sunday in Advent with the chapel in the Apostolical Palace, as appears from the Constitution, *Graves et diuturnae*, Nov. 25, 1592. This Pope was moved to establish this devotion by the public troubles of Holy Church, in order that day and night the faithful might appease their Lord by prayer before the Blessed Sacrament solemnly exposed, imploring there His divine mercy. He further granted holy indulgences to those who should assist at prayer during this solemn exposition. All this was afterwards confirmed by Pope Paul V. in the Brief, *Cum felicis recordationis*, May 10, 1606."¹

In course of time some irregularities and abuses in connection with this solemn ceremony were allowed to grow up in various districts, notwithstanding the zeal and vigilance of popes and bishops. To put an end to these and to secure uniformity, at least in the churches of the Eternal City itself, Clement XI. published, January 21, 1705, his famous Instruction—called after him the *Instructio Clementina*—by which he regulated, down to the minutest detail,

¹ *The New Raccolta*. English Translation, authorized by the Congregation of Indulgences, page 106. Philadelphia, 1889.

everything connected with the devotion of the Forty Hours. This Instruction has the force of law in the City of Rome, and must, therefore, be exactly observed in all the Roman churches as often as this devotion takes place in them. Outside the city the Instruction has only a directive force;¹ but it is superfluous to remark that it is a highly praiseworthy thing to follow it wherever local circumstances and diocesan laws permit.

The indulgences² attached by the Sovereign Pontiffs to this devotion were, like the Clementine Instruction, intended only for the city of Rome, and cannot, consequently, be gained anywhere else unless by virtue of a special privilege. Moreover, this privilege was at first granted only on condition that the exposition should continue uninterruptedly day and night, for the space of about forty hours; that it should be begun and ended with a solemn procession; and, in a word, that the Clementine Instruction should be substantially carried out. This discipline is now greatly modified. Hence we find that, in answer to the petition of the Second Plenary Council of Baltimore,³ the Congregation de Propaganda Fide extended to all the dioceses of the United States the ordinary indulgences attached to the exposition in Rome, at the same time sanctioning the interruption of the exposi-

¹ "Verbo dicam, eandem (scil. Instructionem) quoad urbem vim praeceptivam habere, quoad alias Ecclesias duntaxat directivam." Gardellini.

² These indulgences are—(i.) "*A plenary indulgence* to all who being truly penitent, after confession and communion, shall devoutly visit any church, and pray there for peace and union among Christian princes, for the extirpation of heresy, for the triumph of the Church, or for other favours, as the devotion of each one may suggest."

"(ii.) "*An indulgence of ten years and as many quarantines* for every visit made with true contrition and a firm purpose of going to confession. This indulgence was confirmed by His Holiness, Pope Pius IX., by a Rescript of the Sacred Congregation of Indulgences, November 26, 1876 (*and can be gained as often each day as the visit is repeated*. Wapelhorst, n. 219). By a Rescript, May 10, 1807, Pius VII. declared that henceforth and for ever in the churches where the Blessed Sacrament is exposed all the altars are privileged during the time of the exposition."—(*Raccolta*, page 107.)

³ *Acta et Decreta*, n. 376.

tion during the night, and dispensing with the procession at the will of the pastor of each church.¹

The Blessed Sacrament should be exposed at the high altar, the drapery of which should be white, no matter what colour the office of the day requires. Relics should not be allowed to remain on the altar, nor images, except such as form part of the structure, and except also images of angels supporting candelabra.² The altarpiece and any other paintings in the immediate vicinity of the altar should be covered with white hangings.³

On the altar and about it, twenty wax candles, according to the Clementine Instruction, should be kept lighting during the whole time of the exposition. Of these, eighteen should be on the altar and round the throne, while the remaining two, which should be of ponderous size, fixed in suitable candlesticks, should remain *in plano* in front of the altar. These details regarding the position and size of the candles are not regarded as obligatory even in Rome;⁴ still less, then, are they obligatory in other places.

With regard to the number and quality of the candles, the case is different. There is no doubt that this provision must be observed in Rome by virtue of the Instruction; while outside of Rome, the reverence due to the Adorable Sacrament, requires that the altar of exposition should be always furnished with a plentiful supply of lighted candles, and that at least those on the altar and immediately about the throne should be of wax. A decree⁵ of Innocent XI.

¹ Wapelhorst, *ibi*. In Ireland, his Lordship the Most Rev. Dr. Woodlock, obtained from the same Congregation, in 1882, a Rescript granting a similar privilege to the Exposition of the Forty Hours in the churches in the diocese of Ardagh. By this Rescript the usual indulgences are granted, and permission given to replace the Blessed Sacrament privately in the tabernacle at night, and expose it privately in the morning. See Rescript and interesting correspondence between his Lordship and Cardinal Simeoni in the *I. E. Record*, Third Series, vol. iv., page 197, &c.

² *Instr. Clemen.*

³ Martinucci, l. 2, c. 38, n. 107.

⁴ Gardellini, *Instr. Clemen.*, sect. 6, n. 3.

⁵ May 20, 1682.

permits solemn exposition of the Blessed Sacrament with so few as ten wax candles. But there should be, at least, this number. Indeed, there is hardly any church or parish so poor that it cannot afford to keep at least twenty wax candles burning during the few hours that this solemn ceremony lasts. The candles should be arranged as far as possible before the mass of Exposition, and should be lighted before the consecration. During the time the candles are lighting, a priest or cleric vested in soutane and surplice should look after them.¹ Even Regulars should wear a surplice over their habit when engaged about the altar.²

The cross remains on the altar as usual during the mass of Exposition. During the mass of Deposition it may or may not remain on the altar, according to the custom of each church or place. But at all other times it must be removed. The charts, also, must not be permitted to remain on the altar unless during mass. The Instruction lays down precise rules regarding the mass to be celebrated on each of the three days included in the Forty Hours. It supposes, however, that each mass will be celebrated solemnly; that is, with deacon and sub-deacon, and all the other accessories of a solemn mass; or in that sense, that it shall, at least, be sung by the celebrant assisted by a choir.³ But as in very many places in this country, and in others similarly situated, it is impossible to have either a solemn mass or a *missa cantata* on occasion of the Forty Hours' devotion, it will be necessary to indicate the modifications in the Instruction which these circumstances call for. We shall, then, point out, first, what the Instruction prescribes for those places where mass can be celebrated solemnly in the sense just explained, and afterwards, what analogy, the general principles of the Liturgy, and various decisions, prescribe for places where only a private mass can be celebrated.

¹ *Instr. Clemen.*

² Gardellini, *loc. cit.*, sect. 7, n. 2.

³ Gardellini, *loc. cit.*, sect. 15, n. 5.

I. WHEN MASS CAN BE CELEBRATED SOLEMNLY.

On the first and third days a solemn votive mass of the Blessed Sacrament should be said, and on the intermediate day also a solemn votive mass, *pro pace*, or for such other necessity as the Pope or the bishop of the place may have ordered for the time.¹ There are, however, certain days whose offices are so highly privileged as not to admit of the celebration of a solemn votive mass even on such a solemn occasion as the devotion of the Forty Hours. These days, as defined by the Instruction and by subsequent decisions, are:—1. Sundays and feasts of the first and second class. 2. Ash Wednesday, and the Monday, Tuesday, and Wednesday of Holy Week.² 3. All the days within the Octaves of the Epiphany, Easter and Pentecost; and 4. The eves of Christmas and Pentecost.

On these days the mass of the day is celebrated, and under the same conclusion with its prayer is said the votive prayer of the Blessed Sacrament, or *pro pace*.³ All other commemorations are omitted, except that of an occurring Sunday or feast of double or semi-double rite.⁴ But even when such a commemoration as this is to be made, the votive prayer is said immediately after the prayer of the mass, and under the same conclusion.⁵ In the mass of these days no other changes are to be introduced on account of the exposition. They are to be celebrated with or without the *Gloria* and *Credo*, and with a last Gospel other than the beginning of St. John, according to the rubrics general and special referring to them.⁶

Except on these days the votive masses as already

¹ *Instr. Clemen.* Gardellini, *loc. cit.*, sect. 13.

² On the last three days of Holy Week the devotion of Forty Hours is strictly forbidden.

³ *Instr. Clemen.*

⁴ S.R.C., 18 Maii, 1883, ad Episc. Marianopolitanus (apud Wapelhorst, n. 220) Gardellini, *loc. cit.*, sect. 12, n. 9. De Herdt, tom. 1, n. 45. Merati, p. 1, tit. 4, n. 44.

⁵ Gardellini, *ibidem*.

⁶ Wapelhorst, n. 2, 20.

mentioned are to be said. The votive mass of the Blessed Sacrament to be said is that which is found among the votive masses at the end of the missal.¹ Within the octave of Corpus Christi, however, the mass of the feast is said, with the sequence and only one prayer.² The solemn votive masses on the first and third days admit no commemoration whatsoever, even of an occurring Sunday.³ The *Gloria* and *Credo* are said, the Preface is *de Nativitate*, and the last Gospel is always the beginning of St. John.

The mass *pro pace* admits the commemoration of the Blessed Sacrament only. This commemoration is said under the same conclusion with the prayer of the mass. In this mass, which is celebrated in violet vestments, the *Gloria* is always omitted; the *Credo* is also omitted, unless on Sundays, and the Preface, since there is none proper, is selected according to the ordinary rules. Hence, on week-days the Preface will be *de octava*, *de tempore*, or *de communi*; on Sundays, *de octava*, *de tempore*, or *de Trinitate*. Should Ash-Wednesday happen to be one of the three days, the Prayers, Preface, and *Pater Noster*, are sung in the ferial tone, and the prayer *super populum* is said after the Post Communions.⁴

II. WHEN MASS CANNOT BE CELEBRATED SOLEMNLY.

Here again, two cases are to be distinguished. Either the days of exposition or any of them admit of private votive masses, or they do not.⁵ In the former hypothesis a votive mass of the Blessed Sacrament should be celebrated on the

¹ Gardellini, *loc. cit.*, sect. 12, n. 15. Wapelhorst, *loc. cit.*

² *Idem, ibidem.*

³ "Idque etiam si incidat in Dominicam non solum in ecclesiis collegiatis, sed etiam in aliis." Martinucci, l. 2, c. 38, n. 107. Wapelhorst.

⁴ S. R. C., *loc. cit.*

⁵ Private votive masses are forbidden. 1. On all Sundays and feasts of double rite. 2. Within the octaves of Christmas, Epiphany, Easter, Pentecost and Corpus Christi. 3. On Ash-Wednesday and on all the days of Holy Week. 4. On the eves of Christmas, Epiphany, and Pentecost. 5. On the Commemoration of All Souls.

first and third days, and on the intermediate day, a votive mass *pro pace*, or for any other necessity, according to the directions of the bishop of the place.

These masses, since they enjoy no privileges over ordinary votive masses, are subject to precisely the same rules in their celebration. The *Gloria* and *Credo* are always omitted, the last Gospel is the beginning of St. John, and at least three prayers must be said, while none of the prescribed prayers can be omitted.

In the latter hypothesis—that is, when a private votive mass cannot be said on one or more of the days of exposition—the mass of the day must be said with a commemoration of the Blessed Sacrament. This commemoration must be omitted however, on doubles of the first and second class, on Palm Sunday, and on the eves of Christmas and Pentecost.¹ Its place when made is after all the prayers prescribed by the rubrics, but before such as may be ordered by a bishop—*orationes imperatae*.²

All private masses celebrated in the church during the days of exposition, whether at the altar of Exposition or at another, take a commemoration of the Blessed Sacrament, subject to the limitations and regulations just mentioned.³ The bell should not be rung during the Exposition, unless, perhaps, at the principal mass.⁴

At the altar of Exposition only the mass of the first and third days, that is, the mass of Exposition and the mass of Deposition, as they are called, should be celebrated.⁵ There are two evident exceptions, however; one founded on a long existing custom of celebrating at the altar of Exposition, the other founded on necessity, namely, if there is not a second altar in the church.⁶ The same is to be said of the distribution of communion as of the celebration of mass. It should not

¹ De Herdt, tom. 1, n. 73, 2.

² *Ibi.*, n. 4.

³ *Ibi.*, n. 2.

⁴ *Instr. Clemen.*

⁵ *Ibi.*

⁶ Gardellini, *loc. cit.*, sect. 12, 5.

take place at the altar of Exposition unless sanctioned by custom or justified by necessity.

Requiem masses are forbidden in a church in which the Blessed Sacrament is exposed, unless on the Commemoration of All Souls, when violet vestments are to be used.¹

THE FIRST DAY.

The mass of the first day is selected according to the directions just given. The ceremonies until after the communion of the celebrant are precisely the same as in an ordinary mass. Two large hosts, however, are consecrated; one for the mass itself, the other for the exposition.

The preparations for the mass of Exposition include, besides the things required for the mass, those also that are required for the procession—namely, a cope of the same colour as the vestments; a white humeral veil, no matter of what colour the vestments are; the processional cross, the monstrance, a second large host, a second censer, candles for those who are to take part in the procession; four, six, or eight lanterns, if the procession is to go outside; the large canopy for the procession proper, and the small canopy, or *ombrellino*, which is extended over the celebrant, while carrying the Blessed Sacrament between the altar and the large canopy.

When the celebrant has consumed the Precious Blood he places the chalice on the corporal, and the sub-deacon covers it with the pall. The deacon and sub-deacon then genuflect and change places, and again genuflect along with the celebrant. Meantime the master of ceremonies brings the monstrance from the credence to the epistle side of the altar, and hands it to the deacon. The latter removes the white veil, which is carried to the credence by the master of ceremonies or by an acolyte,² and places the monstrance on the

THE PREPARATIONS

THE MASS.

¹ De Herdt, tom. 1, n. 49.

² Martinucci, l. 2, c. 38, n. 36.

corporal. He then fixes in its place the lunette holding the consecrated Host and places the monstrance on the back part of the corporal, taking care that it faces outwards. All three now genuflect, and the sacred ministers change places, the deacon returning to the celebrant's left and the sub-deacon to his right. On their arrival they again genuflect, the sub-deacon uncovers the chalice, and the celebrant purifies the corporal at the place where the second Host rested. During the remainder of the mass the rules laid down for a mass in presence of the Blessed Sacrament exposed must be observed.¹ The cruets, &c., are no longer kissed, salutations are omitted, and even the celebrant genuflects each time he comes to the centre of the altar or departs from it.

When the celebrant has finished reading the last Gospel, he goes to the centre of the altar accompanied by the sacred ministers, and all genuflect on one knee,

THE PROCESSION. and go by the lateral steps to the bench.

Arrived at the bench, they remove their maniples, and the celebrant the chasuble, in addition, in place of which he puts on a cope corresponding in colour with the other vestments.²

The twothurifers now approach the celebrant, having their censers replenished with fire. When passing the centre of the altar they genuflect on both knees, and when they come in front of the celebrant they stand in single file—*alter post alterum*.³ The celebrant, having assumed the cope, puts incense into the censers, but does not bless it, and all proceed in front of the altar, genuflect on both knees on the pavement, and, rising, kneel on the first step. In this position the celebrant incenses the Blessed Sacrament with three double swings, making, as the ministers also do, a profound inclination of the head before and after. The white humeral veil is now put on the shoulders of the celebrant, who, together

¹ See page 143.

² While the ministers are at the bench, the charts, missal, and stand should be removed from the altar by the sacristan or an acolyte.

³ Martinucci, *loc. cit.*, n. 51.

with the deacon and sub-deacon, ascends the steps. The deacon mounts the predella, while the others kneel on the front edge. Having genuflected on the predella, the deacon takes hold of the monstrance with both hands, the right being towards the upper part of the stem, and the left under the foot, and the front of the monstrance being next himself. Holding it thus, he turns towards the celebrant, who inclines his head to the Blessed Sacrament, and, still kneeling, receives the monstrance in both hands covered with the ends of the humeral veil. The deacon having placed the monstrance in the hands of the celebrant, genuflects on one knee on the predella towards the Host in the monstrance, and immediately takes his place at the right of the celebrant. The latter with the sub-deacon rises, and both are accompanied on to the predella by the deacon. On the predella all three turn towards the people, the deacon and sub-deacon keeping their respective places at the right and left of the celebrant. As soon as they have turned round, the chanters intone the *Pange lingua*, and the procession moves off.

The sacristan or an acolyte will now take the small canopy, extend it, and hold it over the celebrant while he moves from the altar to the large canopy. Those who carry the large canopy will have it in position at his approach.

The procession, which forms part of the Forty Hours' Devotion, is supposed to be confined to the church.¹ It is, however, permitted to proceed a short distance outside the church, if the interior does not afford sufficient space.² When the procession is confined to the church it goes from the altar by the right, or gospel side, and returns by the left, or epistle side; but when it leaves the precincts of the church it proceeds direct from the altar to the door by the centre of the nave, and, having emerged from the door, it goes away by the right, returns to the door by the left, and reaches the altar again by the same path by which it came from the altar to the door.³

¹ *Instr. Clemen.*

² *Ibidem.*

³ Gardellini, *loc. cit.*, sect. 20, n. 16.

The procession is composed of lay confraternities, if there be any attached to the church; Regulars, should any take part in the ceremonies; and the secular clergy. When a large number are to take part in the procession they should begin to leave their places at such a time as will enable the whole procession to be formed when the celebrant is ready to accompany it, or shortly after he is ready. With this object it is permitted to begin to form the procession any time after the consecration, or even before it, if necessary.¹

The lay confraternities walk at the head of the procession, each preceded by its own cross carried by one of its members, having on either hand one or two members with lighted torches.² If the Regular clergy who are present form one or more distinct bodies, they follow the laity, each order having its cross borne in front of itself.³ The secular clergy occupy the rear, being next the Blessed Sacrament. In front of the secular clergy the cross of the church is borne by an acolyte or a sub-deacon, vested only in soutane and surplice. He is accompanied by two acolytes, bearing lighted candles or torches. After these follow the clergy, two and two, also carrying lighted candles, each in the outward hand. In front of the canopy there should be, at least, eight priests or acolytes; and if the procession is to go outside the church there should be on each side of the canopy two, three, or four acolytes with lighted candles in lanterns carried on staves. The canopy is borne by the senior priests, or, if need be, by the most worthy laymen.⁴ Under the canopy walks the celebrant,⁵ carrying the monstrance raised up, so that the Host is about the height of his eyes. He is accompanied on the right and left by the deacon and sub-

¹ *Instr. Clemen.*, sect. 20, n. 1. Those who take their places in the procession after the Host has been put into the monstrance genuflect on both knees in front of the altar.

² Martinucci, *loc. cit.*, n. 60.

³ Gardellini, *loc. cit.*

⁴ Martinucci, *loc. cit.*, n. 62.

⁵ The celebrant of the mass of exposition should carry the Blessed Sacrament in the procession, unless in one case, namely, when the bishop of the diocese is present, to whom this privilege would then belong.

deacon, and in front of him walk the two thurifers, turned towards the Blessed Sacrament, which they continue to incense during the whole time of the procession. The celebrant and sacred ministers recite alternately psalms or hymns.

When the procession returns to the altar, the cross-bearer places the cross in some convenient place on the epistle side, the acolytes lay their candles on the credence, and the clergy either divide into two lines, between which the Blessed Sacrament is borne to the altar, all genuflecting as the canopy approaches; or, without making any reverence to the altar, they return to their places in choir; and here also they kneel at the approach of the Blessed Sacrament.¹

The large canopy is borne only to the entrance of the sanctuary, whence it was carried at the beginning of the procession. As soon as the celebrant emerges from beneath it the small canopy is held over him until he reaches the altar. Those who carried the large canopy having consigned it to the persons who are charged with removing it, receive lighted candles, and kneel in a semicircle inside the sanctuary, if in surplice; but outside the rails, if only in secular dress.²

Having arrived at the altar steps, the celebrant places the monstrance in the hands of the deacon, who receives it kneeling on the pavement. The deacon, having received the monstrance, rises from his knees, and, without turning towards the altar, waits until the celebrant has adored the Blessed Sacrament. He then ascends the altar, and places the monstrance on the throne prepared for it, genuflects on one knee on the predella, and kneels on the lowest step at the celebrant's right.

The chanters immediately intone the *Tantum ergo*, and at *Genitori*, the celebrant—from whose shoulders the humeral veil should have been removed as soon as he gave the monstrance into the hands of the deacon—and the sacred

¹ Martinucci, *loc. cit.*, n. 67.

² Bauldry, *apud* Baldeschi.

ministers rise, and the former puts incense into the censer, which is presented by one of the thurifers, but does not bless it.

Again all kneel on the first step, and the celebrant, having received the censer from the deacon, who offers it without kissing the chains or the celebrant's hand, incenses the Blessed Sacrament with the usual number of swings, and with the usual inclinations.

The hymn is not followed by the versicle *Panem de coelo*, &c., but immediately by the Litany of Saints, which is sung by two chanters, kneeling in the middle of the choir, the choir singing the responses. At the end of the psalm which follows the Litany, the celebrant sings the versicles. At *Dominus vobiscum* he rises, sings the prayers, standing with his hands joined, and at the end of the prayers again kneels, sings the versicle *Domine exaudi*, &c. The chanters then sing *Exaudiat nos*, &c., and the celebrant adds in a subdued voice, *Fidelium animae*, &c. After a brief delay the clergy return to the sacristy, in the usual order, making a double genuflection in front of the altar. The celebrant and sacred ministers remain uncovered until they get beyond the view of the Blessed Sacrament.

If for any reason there cannot be a procession, none of the other ceremonies are to be omitted. Hence when mass is finished, the celebrant assumes the cope as usual, puts incense into one censer, and coming in front of the altar genuflects on both knees, as do also the deacon and sub-deacon, if a solemn mass has been celebrated. Then, kneeling on the first step, he incenses the Blessed Sacrament. The monstrance is placed on the throne by the deacon, or by another priest in surplice and stole, or, in defect of either, by the celebrant himself. The *Pange lingua* is sung. At *Genitori* the Blessed Sacrament is again incensed, and the Litany and prayers are sung as above; or recited, if they cannot be sung.¹

¹ Wapelhorst, Martinucci, Gardellini, &c.

THE SECOND DAY.

Wherever it is customary during this devotion to replace the Blessed Sacrament in the tabernacle at night and expose it again in the morning, both reposition and exposition may be accompanied with the singing of the *Pange lingua*, and the prayer *Deus qui nobis*, and the reposition by Benediction in addition, or they may take place without any special ceremonies, according to diocesan statutes and established customs.

The mass on the second day, according to the Clementine Instruction, should be a solemn votive *pro pace*, or for whatever other necessity the Pope or bishop may order for the time. The days on which this votive mass is permitted have been already pointed out, and full explanations given as to what mass is to be said in its place, as well on days which exclude a solemn votive mass as in circumstances which exclude a solemn mass of any kind. These explanations, therefore, need not be here repeated, though it may be useful to call attention again to one or two points in connection with the place and manner of celebrating this mass.

The mass of the second day should not be celebrated at the altar of exposition, nor even at the altar where there is a tabernacle containing the Blessed Sacrament.¹ Of course necessity, which recognises no law, and custom, the best interpreter of the law, justify a departure from this direction.² The mass *pro pace*, when it is said, requires violet vestment, excludes the *Gloria* always, and the *Credo*, except on Sundays. The bell is not rung during the mass whatever it may be.³

¹ "Haec vero missa votiva solemniter cantanda est in altari ab eo in quo fit expositio et ab eo in quo adest tabernaculum cum incluso Sacramento diverso." (*Inst. Clemen.*)

² Gardellini, *loc. cit.*, sect. 12,

³ Baldeschi, Martinucci, *loc. cit.*, n. 33.

THE THIRD DAY.

The Blessed Sacrament is exposed early on the morning of the third day, as on that of the second, and preparations are made for celebrating mass at the altar of Exposition.¹ These preparations are precisely the same as those for the mass of the first day, except that on this occasion there is no second Host, and no monstrance to be prepared. For the procession on this day the same preparations are made as for the procession on the day of exposition.

The mass is selected according to the directions already given, and is celebrated with all the ceremonies proper to a mass sung or said in presence of the Blessed Sacrament exposed.

After finishing the last Gospel, the celebrant and sacred ministers genuflect on the predella, and proceed to the bench, where the celebrant exchanges the chasuble for a cope, and all lay aside their maniples. Incense is not put into the censers, as on the first day. Instead, the celebrant having assumed the cope, all go at once to the front of the altar, make a double genuflection on the pavement, and rise to kneel on the first step.

Immediately the two chanters begin the Litany, which is continued by them and the choir alternately, as on the first day. During the Litany, or before it, if necessary, the procession is formed, all genuflecting on both knees to the Blessed Sacrament.

After the versicle '*Domine exaudi orationem meam*, and before *Dominus vobiscum*, the celebrant and ministers rise, the twothurifers approach, and incense is put into both censers without any blessing. The celebrant and ministers again kneel, and the former incenses the Blessed Sacrament as usual. The humeral veil is now put on the shoulders of the celebrant, who, with the sub-deacon, rises, ascends the

¹ Martinucci (*loc. cit.* n. 24) is of opinion that, whenever the Blessed Sacrament is placed in the tabernacle overnight, final reposition should take place in the evening, and not in the morning. This opinion even Wapellhorst seems to adopt. It is, however, merely *an opinion*, and one, moreover, for which there would seem to be no foundation in analogy or in custom.

steps, and kneels on the edge of the predella. The deacon goes up with them, but does not kneel. Instead, he goes up to the predella, genuflects, but so that he does not turn his back on the celebrant, takes down the monstrance from the throne, and places it on a corporal spread on the middle of the altar. He again genuflects and places the monstrance in the hands of the celebrant according to the directions given for the procession of the first day. The celebrant having received the monstrance in both hands, which should be covered with the ends of the humeral veil, ascends the predella in company with the sacred ministers, and all turn towards the people. The chanters intone the *Pange lingua*, and the procession begins to move.

This procession is in all respects similar to that of the first day. The same rules, therefore, as to precedence, among those who take part in it, the limits within which it is to be confined, the direction in which it is to set out and return, and, in a word, as to its minutest detail, are to be followed in this as in the former. When, after the return of the procession, the deacon has placed the monstrance on the altar, the *chanters* begin the *Tantum ergo*. At *Genitori genitoque*, the Blessed Sacrament is incensed, and at the end of the hymn the versicle and response, *Panem de coelo*, &c. *Omne delectamentum*, &c., are sung, to each of which in paschal time and during the octave of Corpus Christi an *Alleluia* is added.

The celebrant now rises, and sings without *Dominus vobiscum* the prayer *Deus qui nobis*, and the others which follow. Having finished the prayers, he again kneels, sings the versicles and responses alternately with the choir, until he comes to *Fidelium animae*, which he says in a subdued tone. The humeral veil is again put on his shoulders, and, assisted by the sacred ministers, he gives Benediction as usual. After the Benediction, the Blessed Sacrament is replaced in the tabernacle, and the ministers and choir leave the church in the usual order.

When there cannot be a procession, it alone is omitted; everything else is observed.

PART IV.

THE CEREMONIES OF CERTAIN SPECIAL DAYS.

CHAPTER I.

THE FEAST OF THE PURIFICATION.

SECTION I.—THE SOLEMN CEREMONIES.

When one of the privileged Sundays falls on the second of February, the Feast of the Purification, being only a double of the second class, must be transferred. But the ordinary rules which govern the transfer of feasts do not apply to this one; for it can only be transferred to the first day which is not already impeded by an office of *higher rite*; that is, by a double of the first class; or, in the concrete, by the feast of the patron of the place, or of the titular or dedication of a church. Hence if the third of February has an office even of equal rite with that of the Purification, that office must be transferred in order to make room for the office of the Purification as often as the latter is disturbed from its own proper day.¹

It must, however, be noted that the office and mass alone are transferred. The obligation of hearing mass, where it still exists, is not transferred, and neither is the ceremony of blessing and distributing the candles. Hence this ceremony is always attached to the morning of the second of February, and is precisely the same in all its details, whether the office of the Purification has or has not been transferred. But during the mass the candles are not lighted at the Gospel or at the consecration, unless the mass be that of the Purification.²

¹ *Rubr. Missalis*, and authors.

² *Rubr. Missalis*.

The ceremony of blessing and distributing the candles must be performed by the priest who is to say the mass which follows.¹

1. In the sanctuary.—(a) the credence is prepared as for solemn mass, and, in addition to the things required for solemn mass, there should be a basin and ewer, with bread crumbs for the washing of the celebrant's hands after the distribution of the candles, and also a towel for wiping them. Moreover, unless the day be Sunday, the holy-water vessel with the aspersory should be on the credence. If the day be Sunday, then as the *Asperges* takes place as usual, these will be afterwards brought to the credence by the acolyte appointed to look after them. Over the things on the credence is spread a purple veil, which should conceal at least the festive ornaments. (b) The processional cross on its staff. (c) A small table, covered with a white linen cloth, is placed on the pavement of the sanctuary at the epistle side, and in such a position that it can be easily seen by the celebrant standing at the missal. On this table are arranged the candles to be blessed, and over them is spread a violet veil, or a veil of white linen.²

2. On the altar are the usual number of candles of white wax, the cross, the missal on its stand, and a violet antependium, and tabernacle veil over the white ones.

3. In the sacristy vestments are prepared for both the blessing of the candles and the mass. For the former are prepared amices, albs, and cinctures for the celebrant, the deacon, and sub-deacon; a violet stole and cope for the celebrant; for the deacon, a stole and folded chasuble; and for the sub-deacon, a folded chasuble, all of violet colour. For the mass the usual vestments of the colour proper for the day are prepared for the celebrant and the sacred ministers, and are carried to the bench in the sanctuary at some suitable time before the close of the procession.

¹ Various decrees of the Congregation of Rites. See De Herdt, tom. 3, n. 22, 2^o.

² Martinucci, l. 2, c. 19, n. 4.

THE BLESSING OF THE CANDLES.

The Celebrant vested in amice, alb, cincture, violet stole and cope, comes to the altar accompanied by the ministers. All salute the choir, as usual, and afterwards the altar. If the day is Sunday, the ceremony of sprinkling holy water is gone through as usual. The celebrant, accompanied on either hand by the deacon and sub-deacon, ascends the steps of the altar, kisses the altar in the centre, and goes to the missal at the epistle corner. Without turning towards the people, or disjoining his hands, he immediately sings *Dominus vobiscum*, and then *Oremus* in the ferial tone. He then sings, in the same tone, the five prayers which follow. He makes the sign of the cross over the candles at the words indicated in the missal, and while doing so places his left hand on the altar.

Having finished the last prayer he puts incense into the censer, and blesses it as usual. Then he takes the aspersory and sprinkles the candles in the middle, towards his own left and towards his own right, repeating meantime the antiphon, *Asperges me, Domine hyssopo*, &c.; and finally, incenses them in the same manner.

The Deacon, for the blessing of the candles, vests in violet stole and folded chasuble over the amice, alb, and cincture. But if there is not a violet cope for the celebrant, the deacon will not put on the folded chasuble. He accompanies the celebrant to the altar, walking on his right, and holding back the borders of the cope. Having saluted the choir and the altar—the latter always with a genuflection, unless he be a canon—he ascends the steps, and when the celebrant kisses the altar he genuflects¹ and goes to the epistle corner along with the celebrant, at whose right he stands during the prayers. Each time the celebrant makes the sign of the cross over the candles the deacon holds back the border of the cope. He assists at the blessing of the incense, says *Benedicite Pater Reverende*, and kisses, as usual, the spoon and

¹ Vavasseur, Favrel, De Herdt, against Martinucci.

the celebrant's hand. In the same way he gives and receives the aspersory and the censer. During the sprinkling and incensation he holds back the border of the cope.

The **Sub-Deacon** wears a folded chasuble of violet colour if the celebrant is vested in cope; if the celebrant is not in cope, he is vested only in amice, alb, and cincture. He holds back the border of the celebrant's cope as he walks on his left to the altar. He salutes the choir, genuflects on the pavement in front of the altar, and goes up with the celebrant and deacon. He genuflects on the predella, and accompanies the celebrant to the epistle corner. There he stands at the celebrant's left during the reading of the prayers. When the celebrant turns round to put incense into the censer he holds back the right border of the cope.

The **Master of Ceremonies**, having seen that everything is ready for the ceremony, gives the signal to depart from the sacristy. He takes the caps to the bench, and during the reading of the prayers stands on the pavement at the epistle side. At the conclusion of the last prayer, having genuflected with the thurifer, he ascends the lateral steps, and assists at the blessing of the incense. He then goes to conduct to the altar the highest in dignity among the priests in choir, who is to give the candle to the celebrant.

The **Thurifer** carries the censer, replenished with fire, to the altar during the reading of the last prayer. He salutes the choir, genuflects to the altar, and goes to the epistle corner. When the celebrant has concluded the prayers, he genuflects on the pavement, and goes up to have incense put into the censer. After the incensation he receives the censer again, and carries it with the usual reverences back to the sacristy.

The **Acolytes** carry lighted candles in front of the procession to the altar, salute the choir, genuflect to the altar, and place their candles on the credence. They stand during the prayers, and towards the conclusion of the fifth prayer one of them takes the holy water and aspersory to

the altar, and assists at the sprinkling of the candles. Having received the aspersory from the deacon, he carries it and the vessel of holy water back again to the credence.

The Choir stands turned towards the altar until the distribution of the candles begins.

THE PROCESSION.

The Celebrant after incensing the candles goes to the centre of the altar, and having inclined to the cross turns towards the people. A candle is now handed to him by the priest,¹ who has come to the altar for that purpose. The celebrant kisses the candle after receiving it, but does not kiss the hand of the priest from whom he receives it. Having handed his own candle to the sub-deacon, the celebrant receives another from the deacon, and gives it to the priest, to whom also he gives his hand to be kissed. In the same manner he distributes candles, first to the deacon and sub-deacon, and then to the other members of the choir, permitting each one to kiss first the candle and then his hand.

He remains on the predella while giving candles to the clergy, who come up, two by two, and kneel on the upper step, or on the edge of the predella. If he is to distribute candles to the laity as well, he goes for this purpose to the balustrade. The men kiss both the candle and his hand, the women the candle only.

When the distribution is at an end the celebrant washes his hands. If he has had to descend from the predella for the purpose of distributing candles to the laity, he salutes the altar on his return, and instead of going up the steps he goes round to the epistle corner, and there washes his hands, standing on the pavement. And having washed his hands he ascends the altar by the lateral steps. But if during the

¹ If there is no priest present to discharge this office, the deacon will place the celebrant's candle on the altar at the centre, and the celebrant having inclined to the cross kneels on the predella, takes the candle and kisses it. Then rising he hands it to the sub-deacon.

distribution he has not left the predella, he does not descend to wash his hands. In this case he washes them standing on the predella at the epistle corner, as he washes his fingers at the *Lavabo* in the mass.

Having washed and wiped his hands he turns towards the missal, and sings in the ferial tone, *Oremus*, and the prayer *Exaudi quæsumus Domine*. He then puts incense into the censer, blesses it, and goes at once to the centre of the altar. Here, being turned towards the altar, he receives from the deacon a lighted candle, and in company with the deacon turns towards the people.¹ At the proper time he descends to take his place in the rear of the procession, and at the foot of the altar makes the proper reverence.² Having saluted the altar, he receives his biretta from the deacon, puts it on his head, and follows the procession until its return to the altar, whether it is confined within the church or emerges beyond its walls.

When he returns, he salutes the altar, and goes to the bench, where, standing with his face towards the altar, he is divested of the cope and violet stole,³ and clad in the festive ornaments suitable for the mass of the Purification, or for whatever other mass the rubrics general or special oblige him to say. When he is vested he goes *per longiorem* to the altar, saluting the choir on his way, and the altar on arriving in front of it, and proceeds with the mass. During the singing of the Gospel he holds in his hand a lighted candle.

The Deacon, having handed the censer to the thurifer after the incensing of the candles, accompanies the celebrant to the centre of the altar, inclines to the cross, and turns by his left towards the people, remaining on the epistle side, though at the left of the celebrant. He hands to the celebrant a candle to give to the priest, who has previously given one to the celebrant, and then he himself with the sub-deacon,

¹ Martinucci, l. 2, c. 19, n. 56. Favrel, part 4, ch. 1, art. 4, n. 24.

² *Iidem ibid.*

³ Unless the day be one of the privileged Sundays for which violet is the colour, he will then retain the stole.

unless there be dignitaries present, kneels on the edge of the predella, and receives a candle from the celebrant, kissing the candle and the celebrant's hand. Having resumed his place at the left of the celebrant, he supplies him with candles during the whole of the distribution, even though the celebrant distributes candles to the laity.

The distribution having come to an end, he accompanies the celebrant to the place where he washes his hands, and during the ceremony he holds back the border of the cope. When the celebrant sings *Oremus*, if Septuagesima be past, and the day be not Sunday,¹ the deacon sings *Flectamus genua*, genuflecting the while. At the conclusion of the prayer he assists at the blessing of incense, then goes with the celebrant to the centre of the altar where he hands him, with the usual *oscula*, a lighted candle, which he himself receives from the master of ceremonies. From the same he receives his own candle, also lighting. In company with the celebrant he now turns towards the people, keeping still on the epistle side, and all being in readiness for the procession to move, he sings *Procedamus in pace*.

At the proper time he descends the steps at the left of the celebrant, and when at the foot of the altar turns towards it and genuflects, while the celebrant genuflects or inclines, according as the Blessed Sacrament is or is not in the tabernacle. He now hands to the celebrant his biretta, which along with his own he receives from the master of ceremonies. Wearing his biretta, he walks at the left of the celebrant, in the rear of the procession, genuflects in front of the altar on his return, gives his own candle and the celebrant's to the master of ceremonies or an acolyte, and accompanies the celebrant to the bench, where, facing the altar, he changes his vestments for those which suit the mass to be celebrated.

The **Sub-Deacon** also accompanies the celebrant to the centre of the altar after the blessing of the candles, inclines to the cross, and turns by his right till he faces the people.

¹ *Rubr. Missalis.*

The celebrant having received his candle hands it to the sub-deacon, who receives it with the usual ceremonies, and places it on the altar. Then, in company with the deacon, he kneels on the edge of the predella, and receives his own candle from the celebrant, kissing the candle and the celebrant's hand. Having resumed his place at the right of the celebrant, he holds back the border of the cope during the entire distribution.

After the distribution he assists at the washing of the celebrant's hands by holding back the border of the cope, and then takes his place behind the deacon during the prayer *Evandi*. If the deacon sings *Flectamus genua*, the sub-deacon sings *Levate*, genuflecting at the same time as the deacon. The prayer finished, he assists at the blessing of the incense, and then, having genuflected, goes *per brevior* for the processional cross. Preceded by the thurifer, and accompanied by two acolytes bearing lighted candles, he now comes in front of the altar, where he stands until the procession is ready to move. As soon, then, as the choir has sung *In nomine Christi, Amen*, he turns round without saluting the altar, and goes to take his place at the head of the procession, taking care to keep the figure on the cross in front; that is, looking in the direction in which the procession moves.

On his return to the sanctuary he does not genuflect in front of the altar, but goes directly to place the cross in some convenient position, and awaits at the bench the return of the celebrant and deacon, keeping his face towards the altar. Standing in this manner he puts off the folded chasuble, and vests as the mass to be said requires.

The Master of Ceremonies having, *per se* or *per alium*, conducted to the altar the priest who is to give the candle to the celebrant, procures a candle and hands it to him. When the sacred ministers kneel to receive their candles, he stands at the left of the celebrant to supply him with them, then sees that the clergy approach in proper order, and receives his own candle along with the others.

Towards the close of the distribution he sees that the acolytes have the basin, towel, &c., in readiness. And when the celebrant has washed his hands, the master of ceremonies goes to the book, to point out the prayer *Exaudi*. Having done this he makes preparations for the blessing of incense. As soon as the celebrant has finished singing the prayer, he genuflects, in company with the thurifer, and ascends the steps, and the incense having been blessed, he lights the celebrant's and deacon's candles, and hands them singly to the deacon—the celebrant's first.

When the procession has got into motion he invites the celebrant and deacon to descend from the altar, and when they have genuflected at the foot of the altar he hands the birettas to the deacon. During the procession he walks in whatever place best suits the nature of his functions; namely, to keep order, and give necessary directions.

When the celebrant and deacon return to the altar he receives their candles and extinguishes them, and afterwards assists in the unvesting and revesting. During the mass which follows, his duties are the same as on other days, except that when the deacon goes to sing the Gospel he will place in the hand of the celebrant a lighted candle, and will receive it back from him before he kisses the missal, brought to him by the sub-deacon.¹

The Acolytes assist at the distribution of the candles. When the sacred ministers have received their candles the acolytes take charge of them, and during the remainder of the time they help to supply candles to the deacon for the celebrant, and to any other priest or priests who may be engaged in distributing candles to the laity. They receive their candles from the celebrant along with the members of the choir, and when the distribution is nearly at an end they get ready the requisites for washing the celebrant's hands.

When the sub-deacon takes up the processional cross, the

¹ This supposes that the mass of the Purification is said. When any other mass is said, neither the celebrant nor the choir hold lighted candles during the singing of the Gospel.

acolytes take their candles, and place themselves one on each side of him. They accompany him thus to the front of the altar, where they stand facing the altar until the choir has sung *In nomine Christi, Amen*. Then, having genuflected,¹ they turn round, and, keeping the sub-deacon between them, they march in front of the procession, immediately after the thurifer. When they return to the altar they genuflect, and go at once with their candles to the credence. They assist the sacred ministers to change their vestments, and during mass discharge their accustomed duties.

The **Thurifer** having received his candle from the celebrant goes to prepare the censer, which he carries to the altar while the celebrant is singing the prayer *Exaudi*, making the usual reverences to the choir and the altar. When the prayer is ended, he genuflects, and ascends the steps along with the master of ceremonies; and the incense having been blessed, he descends again, and waits near the credence till the sub-deacon has taken up the cross. He then, marches in front of the sub-deacon and acolytes to the centre of the altar, and there places himself behind them, facing the altar as they do. When the choir sings *In nomine Christi, Amen*, he genuflects along with the acolytes, and, turning round, heads the procession. On his return to the altar he again genuflects, and carries the censer to the sacristy.

The **Choir**, for the purposes of the present section, is supposed to be made of three parts:—1. The priest, who is to give the candle to the celebrant. 2. The singing choir. 3. The remaining members. To each of these a word of direction may be given.

1. The priest who gives the candle to the celebrant should be the highest in rank, or the senior of those in choir. While the celebrant is finishing the blessing of the candles this priest goes to the altar at the invitation of the master of ceremonies. At the foot of the altar he genuflects on

¹ Martinucci, *loc. cit.*, n. 55.

the pavement, and goes up to the highest step. A candle is given to him by the master of ceremonies; he kisses it, and hands it to the celebrant, but does not kiss the celebrant's hand. He then kneels, and receives a candle from the celebrant, and this time kisses both the candle and the celebrant's hand. If he is a canon he remains standing while receiving his own candle, but does not omit the kisses.

2. The singing choir as soon as the distribution commences sings the antiphon, *Lumen ad revelationem*, and the canticle, *Nunc dimittis*, in the order assigned by the rubrics of the missal. Having sung the canticle, they next sing the antiphon, *Ersurge*, followed by *Gloria Patri*; and if the distribution is not yet finished, they repeat the former antiphon and the canticle. The singers will go to receive their candles in such order as to leave always a sufficient number to carry on the singing.

When, after the distribution, the deacon sings *Procedamus in pace*, the choir responds, *In nomine Christi, Amen*, and all having previously genuflected in front of the altar, turn round to take their places in the procession, singing in the meantime the antiphon, *Adorna thalamum*, &c. As soon as the procession re-enters the church, if it has gone outside, or, if it has not gone outside, as soon as it enters the choir or sanctuary, the singers intone the response, *Obtulerunt pro eo*, whether the preceding antiphons have been finished or not.

3. The other members of the choir go up, two and two, to receive candles. As soon as the priest who gives the candle to the celebrant has descended after receiving his own candle, the two seniors, having previously genuflected, go up, kneel on the edge of the predella, and kiss the candle when proffered to them by the celebrant, and then his hand. They descend to the pavement, not directly—for thus they would come into collision with the next two—but in a direction slanting outwards towards the sides of the altar. On the pavement they genuflect in company with the two who are preparing to go up, and thus the distribution proceeds.

While the celebrant is singing the prayer *Exaudi*, after the distribution, the clergy light their candles, and put themselves in readiness to take part in the procession. In forming into processional order, the clergy meet in the centre and genuflect to the altar, before turning in the direction of the procession. If the procession leaves the church they may cover their heads; but if it is confined to the church, all must remain uncovered, except the celebrant and deacon. On their return they again genuflect, retire to their places, and as soon as the celebrant has reached the altar extinguish their candles. They sit while the vestments are being exchanged. During the singing of the Gospel, and from the beginning of the Preface till after the communion of the celebrant, the clergy have their candles lighted, unless the mass be other than that of the Purification.

SECTION II.—THE CEREMONIES IN SMALL CHURCHES.¹

On the credence are placed the following requisites:—

1. The chalice for the mass, prepared as usual and covered with white veil and burse, unless the Feast of the Purification falls on one of the THE PREPARATIONS privileged Sundays, when the colour should be violet.
2. A white chasuble, stole, and maniple.
3. The censer and incense-boat.
4. The holy water vessel and aspersory.
5. A dish or plate, with crumbs of bread and a vessel of water for washing the celebrant's hands, together with a towel for wiping them.
6. The wine and water-cruets, and the finger-towel.
7. A book or books containing the antiphons, &c., to be recited during the procession.

¹ This and the following sections on the ceremonies in small churches are taken from the *Memoriale Rituum*, drawn up, under the direction of Benedict XIII., specially for churches in which the solemn ceremonies could not be carried out. Three, or at most four, assistants are required along with the celebrant. These assistants should, if possible, be clerics; but, in defect of clerics, the ordinary clerks or altar boys will do as well. The priest himself should instruct them in their duties.

On the altar the ornaments—viz., the antependium and tabernacle veil—are violet, but beneath them are similar ornaments of white. The violet ones are removed before the mass begins, unless, as above, the day be one of the privileged Sundays, for which violet is the proper colour. The flowers and other movable ornaments are also removed from the altar during the blessing of the candles, &c., but are replaced before the mass. At the epistle corner is placed the missal on its stand. In the sanctuary, at the epistle corner, is placed a table covered with a white cloth. On this are placed the candles to be blessed, and over all another white cloth is drawn. Near the credence stands the processional cross.

In the sacristy are prepared for the celebrant, amice, alb, cincture, violet stole, and cope, or, if a violet cope cannot be had, a violet stole merely. For the three clerks are prepared soutanes and surplices.

THE BLESSING OF THE CANDLES.

The Celebrant, having put on the vestments mentioned above, and the time for beginning the ceremony having arrived, proceeds to the altar, having on his right and left respectively the second and third clerks, who hold back the borders of the cope, and preceded by the first clerk. At the foot of the altar he gives his biretta to the first clerk, makes the proper reverence, ascends the step, kisses the altar, and goes to the missal at the epistle corner, the two clerks still accompanying him, and holding the borders of the cope. Having turned towards the missal, he says *Dominus vobiscum*, and reads the five prayers which follow. Before each one he says *Oremus*, but neither disjoins his hands nor bows. While saying the words in the middle of which the cross is printed, he makes the sign of the cross over the candles with his right hand, keeping, meantime, his left on the altar. Having recited the fifth prayer, he puts incense into the censers, blessing it with the usual formula; then takes the aspersory and sprinkles the candles while saying the *Asperges me*, &c.,

and afterwards incenses them. He may then deliver a short instruction to the people on the institution and meaning of the Feast of the Purification, and on the symbolism of the blessed candles.

The Clerks, as has been said, vest in soutane and surplice some time before the hour for beginning the ceremony. While the priest is vesting, the first clerk removes the flowers from the altar, if this has not been already done, and lights the candles, and when everything is ready to proceed to the altar all three bow to the cross of the sacristy along with the celebrant. The first clerk walks in front, with his hands joined, the second walks at the right of the celebrant, and the third at his left, both raising the borders of the cope. At the foot of the altar the first clerk receives the celebrant's biretta, and all three genuflect. The first carries the biretta to the bench, and uncovers the candles, while the other two mount the altar along with the celebrant, still keeping on either side of him, and holding the borders of the cope. On the predella they genuflect, and go to the epistle corner, where they stand on the right and left of the celebrant, while he is reading the first four prayers. Each time that the celebrant makes the sign of the cross over the candles, the second clerk relieves his right arm by raising the cope slightly.

During this time the first clerk prepares the censer, and carries it and the incense boat to the epistle corner. And when the celebrant begins to read the fifth prayer, the third clerk departs from the left of the celebrant, takes from the credence the holy water and aspersory, and places himself at the left of the first clerk. At the conclusion of the fifth prayer the thurifer genuflects, ascends the lateral steps, hands the incense-boat to the second clerk, and raises the cover of the censer. The second clerk presents the incense-spoon, first kissing it, and then the celebrant's hand; and when incense has been put into the censer, he receives it back again; but this time he kisses first the hand and afterwards the spoon. The first clerk having retired with the censer,

the third approaches with the holy water, and the second hands the aspersory to the celebrant, and receives it from him again, kissing it and the celebrant's hand in the order just given. Having returned the aspersory to his companion, the second clerk receives the censer, which he gives to the celebrant, and receives from him in a similar manner.

THE DISTRIBUTION OF THE CANDLES.

The Celebrant, having finished his instruction to the people, or, when there is no instruction, immediately after incensing the candles, goes to the centre of the altar, kneels on the predella, and takes from the altar one of the blessed candles, previously placed there by the first or second clerk, kisses it, and hands it to the clerk.¹ He then rises and returns to the missal, and reads, in an audible tone, the antiphon *Lumen*, &c., and the canticle *Nunc dimittis*.² The clerks are directed to read this antiphon and canticle alternately with the celebrant; but unless they can acquit themselves in an intelligent manner of this duty, they should not be permitted to undertake it at all. Having repeated the antiphon *Lumen*, &c., after *Sicut erat*, &c., the celebrant proceeds to distribute the candles to the people kneeling at the rails. He begins at the epistle side, and proceeds to the other extremity of the sanctuary, after which he returns again to the epistle side, and so on. When all have received candles, he goes to the epistle side of the altar, and there, standing on the pavement, washes his hands, after which he comes to the front of the altar, makes the proper reverence, and goes up to the missal. From the missal he reads aloud the antiphon, *Exsurge Domine*, &c., and, having repeated the antiphon, he says *Oremus*; and

¹ If a priest is present, he receives the candle from the clerk, and, standing on the predella, presents it to the celebrant, who receives it standing with his face to the people. The priest kisses the candle before presenting it, and the celebrant also kisses it when he receives it.

² If there is a choir they should sing this antiphon and canticle, as well as the following antiphon, *Exsurge*, &c. In this case the celebrant may omit both, and proceed with the distribution of the candles immediately after receiving his own.

if the Feast of the Purification falls on a week-day after Septuagesima, he subjoins *Flectamus genua*, and genuflects, as all present should do; and when the second clerk has said *Levate*, he stands up again, and says the prayer *Exaudi*, keeping his hands joined.

The Clerks may sit while the celebrant instructs the people. At the conclusion of the instruction, the first clerk takes one of the blessed candles, and lays it on the altar near the centre, and when the celebrant has taken it from the altar and kissed it, he receives it from him and carries it to the credence. But if there is no instruction, this office will be best discharged by the second clerk, who is unoccupied immediately after the incensing of the candles, when the candle should be laid on the altar. The second and third clerks keep their places on the right and left of the celebrant, while he reads the antiphon *Lumen*, &c., and the canticle *Nunc dimittis*, and, if they can do so in an intelligent manner, they recite these alternately with him. They accompany him also when he goes to distribute the candles. The first clerk supplies the candles to the third, who is at the celebrant's left, and he, in turn, supplies the celebrant. The second holds back the cope from the celebrant's right arm. When the distribution is at an end, the clerks minister to the celebrant while washing his hands at the epistle corner, and the second and third accompany him to the missal, by the front of the altar, where they genuflect. If the celebrant says *Flectamus genua*, they all genuflect along with him, and the second, rising immediately, says *Levate*.

THE PROCESSION.

The Celebrant, having said the prayer *Exaudi*, after the distribution of the candles, goes to the middle of the altar, and receives from the first clerk a lighted candle and a book containing the antiphons to be recited during the procession. Then, turning towards the people, he says *Procedamus in pace*,¹ to which the clerks respond, *In nomine Christi, Amen*.

¹ Or sings it, if there is a choir. The choir, where there is a competent one, will also sing the antiphons during the procession.

and the procession moves off. The celebrant, between the two clerks, brings up the rear, and recites alternately with them, or by himself, the antiphons *Adorna*, &c. The procession may go outside the church, or may be confined to the interior, according to custom or circumstances. If it goes outside, the Responsory *Obtulerunt* is begun when it returns. Arrived at the altar, the celebrant gives his candle to the first acolyte, and goes to the bench to vest for mass. He puts off the cope and violet stole, and puts on white vestments, unless the day be one of the privileged Sundays, the colour for which is violet.

The Clerks accompany the celebrant to the middle of the altar, where the first presents a lighted candle and book to the celebrant, and afterwards to each of his companions. When the celebrant says *Procedamus in pace*, they respond *In nomine Christi*, and the first immediately takes the processional cross, genuflects in front of the altar, and walks at the head of the procession. The two who are by the side of the celebrant recite the antiphons alternately with him. But if they cannot do this, they walk in silence, holding the borders of the cope. When they return to the sanctuary, the first deposits the cross in its place, receives the candles from the celebrant and the other two, extinguishes them, and lays them on the credence. The second and third, after genuflecting, go to the bench with the celebrant, and assist him to vest for mass. The first removes the violet ornaments from the altar, and replaces the flowers. If the mass is of the Feast, they hold lighted candles during the Gospel, and from the *Sanctus* to the Communion.

CHAPTER II.

ASH-WEDNESDAY.

SECTION I.—THE SOLEMN CEREMONIES.

The Ashes blessed on Ash-Wednesday are procured by burning palm-branches, blessed on Palm, Sunday of the previous year. They THE ASHES. should be finely powdered, and quite dry.¹

According to De Herdt,² it is an intolerable abuse to use ashes moistened with water. The priest who distributes the ashes takes a little between the finger and thumb of the right hand, and sprinkles them in the form of a cross on the hair or forehead of the persons receiving them; or, especially where it is the custom, he may make the sign of the cross on the forehead with the front part of the thumb previously pressed on the ashes.

The altar is stripped of all ornaments, the cross and candlesticks alone remaining. On the table of the altar, between the missal-stand and THE PREPARATIONS. the epistle corner is placed a little dish, or plate of silver or of some other suitable material, containing the ashes to be blessed, and covered until the beginning of the ceremony with its own cover or with a violet veil.

The credence is prepared as for the ordinary solemn mass, and, in addition, a ewer and basin, and small plate with some bread crumbs, for washing the celebrant's hands are placed on it.

¹ An cineres qui super capita fidelium imponuntur feria quarta cinerum debent esse aqua maditi in modum luti . . . vel potius aridi, in modum pulveris? *Resp.* Cineres aridos debere esse et in modum pulveris in Ecclesia universali. (S. R. C., Maii 23, 1603, n. 51-197, 6.)

² Tom 3, n. 20, 1°.

On the bench are laid a violet chasuble and maniple for the celebrant, and maniples of the same colour for the sacred ministers.

The sacred ministers having vested themselves in amice, alb, and cincture, and the deacon in a violet

THE VESTING. stole, in addition, assist the celebrant to vest.

The celebrant puts on the usual vestments, with the exception of the maniple and chasuble. In place of the latter he puts on a violet cope. The sacred ministers now complete their own vesting by putting on folded chasubles of violet colour. If the church is one of those in which the use of folded chasubles is not allowed,¹ or if a violet cope for the celebrant cannot be had, the sacred ministers assist in alb and cincture; the deacon, of course, wearing the stole as well.

The vesting finished, all bow to the cross, the celebrant and sacred ministers put on their birettas, and all proceed to the altar. The celebrant walks between the deacon and sub-deacon, who hold back the borders of the cope. The customary reverences to the choir and the altar are made.

THE BLESSING OF THE ASHES.

The Celebrant having made the proper reverence at the foot of the altar, ascends the steps, kisses the altar, and goes at once to the missal. With hands joined, and without signing himself or the missal, he reads the antiphon, *Exaudi nos*, which the choir at the same time sings. When the singing of this antiphon has ceased, remaining still at the epistle corner, and keeping his hands joined and his face turned towards the altar, he sings in the ferial tone, *Dominus vobiscum* and *Oremus*, and the four prayers which follow. While singing *Oremus* he neither bows to the cross nor extends his hands; and when making the sign of the cross over the ashes he places his left hand on the altar.

¹. . . in cathedralibus et praecipuis ecclesiis utuntur planetis plicatis ante pectus. *Rub. Miss.*, tit. 19, n. 6. "Praecipuae ecclesiae sunt Collegiatae, Paroeciales, et eae in quibus officium peragit numerosa communitas religiosa," Martinucci, Wapelhorst.

Having concluded the last prayer, he turns by his right, puts incense into the censer and blesses it, and then sprinkles the ashes thrice with holy water, saying in a subdued tone the antiphon, *Asperges me*, without any part of the psalm. He next receives the censer, and incenses the ashes with the customary three swings.

Having handed the censer to the deacon the celebrant goes to the centre of the altar and turns towards the people. Standing thus and with head bowed, he receives ashes from the highest in dignity of the priests in choir. But if there is no priest in choir, before turning round he kneels on the predella at the centre of the altar, and puts ashes on himself. Having received the ashes, he distributes them to the others, beginning with him from whom he received them, and saying while putting ashes on the head of each, *Memento homo quia pulvis es et in pulverem reverteris*.

The distribution finished, he washes his hands, standing on the predella, provided he had not to leave it during the distribution, for the purpose of putting ashes on people at the sanctuary rails, or choir screen. If he has descended from the predella to complete the distribution, he salutes the altar when he comes back in front of it, and goes to the epistle side, where he washes his hands, standing on the pavement. After washing his hands he turns to the missal, and sings *Dominus vobiscum*, *Gremus*, and the prayer *Concede nobis* keeping his hands joined, and his face towards the altar during all. He then goes to the bench by the lateral steps, and turning towards the altar, puts off the cope, puts on the maniple and chasuble, and goes to the altar to begin mass, saluting the choir as usual on the way.

The Deacon genuflects when he arrives at the foot of the altar, whether the Blessed Sacrament is or is not in the tabernacle. He ascends the steps at the right of the celebrant, and when the latter kisses the altar he genuflects. He accompanies the celebrant to the missal, and stands at his right either on the predella or on the highest step during the antiphon and prayers. While the celebrant is making the

sign of the cross over the ashes, the deacon holds back the border of the cope. He assists as usual at the blessing of the incense, kisses the spoon and the celebrant's hand, and says, when presenting the incense boat, *Benedicite, Pater Reverende*. He presents the aspensory with the customary reverences, and during the sprinkling and incensing of the ashes he holds the border of the cope so as to prevent it from interfering with the right arm of the celebrant.

He accompanies the celebrant to the middle of the altar, where he places the salver or plate of ashes, if it is necessary for the celebrant to put them on himself; but if there is a priest present to put them on the celebrant, the deacon retains the plate in his hand. He turns by the left along with the celebrant, and as soon as the latter has put ashes on the head of the priest from whom he himself received them, he kneels on the edge of the predella, and also receives ashes. Before kneeling he hands the vessel of ashes to the master of ceremonies, and when he returns to his place, at the celebrant's left, receives it back again, and retains it until the end of the ceremony.

When the distribution is finished, he assists at the washing of the celebrant's hands, stands at his right during the singing of the prayer, goes with him to the bench, and having put on his maniple, again accompanies the celebrant and sub-deacon to the altar, saluting the choir on his way.

The Sub-Deacon genuflects at the foot of the altar and also on the predella, when the celebrant kisses the altar. During the singing of the prayers he stands on the predella, at the left of the celebrant; he assists at the blessing of the incense, the sprinkling and incensing of the ashes, and when this is finished goes to the centre of the altar along with the celebrant. When the celebrant turns towards the people he does likewise, taking care to turn by his right, so as not to turn his back to the celebrant. With the deacon he kneels on the predella to receive ashes as soon as the priest who put ashes on the celebrant has departed, and afterwards resumes his place at the celebrant's right, where he remains until the

distribution is over. He assists at the washing of the celebrant's hands, stands beside him while he is singing the prayer, and goes with him to the bench, where, with his face towards the altar, he puts on his maniple. In due time he goes to the altar along with the celebrant and deacon, and with them salutes the choir.

The **Master of Ceremonies** having genuflected at the foot of the altar, carries the birettas to the bench. During the singing of the prayers he sees that the acolyte with the holy water, and the thurifer with the censer and the incense-boat, are in readiness. At the conclusion of the last prayer he genuflects on the pavement along with the thurifer, and goes up the steps with him to have incense put into the censer. The incense having been blessed, he and the thurifer retire to make room for the acolyte with the holy water. While the celebrant is sprinkling and incensing the ashes, the master of ceremonies goes to invite and accompany to the altar the priest who is to put ashes on the celebrant.

When the deacon and sub-deacon are about to kneel to receive ashes, the master of ceremonies takes the vessel with the ashes from the hand of the deacon, and when he has returned to his place, restores it to him again. He himself receives ashes along with the members of the choir, and towards the end of the distribution sees that everything is prepared for the washing of the celebrant's hands. When the celebrant has sung the last prayer he invites him and the sacred ministers to the bench, where he removes the cope from the celebrant's shoulders, and assists him to put on the maniple and chasuble. If necessary, he reminds the celebrant and sacred ministers to face the altar while adjusting their vestments at the bench.

The **Thurifer** occupies the usual place in the procession to the altar, and immediately after saluting the altar, returns to the sacristy for the censer. During the singing of the fourth prayer by the celebrant, he carries the censer to the altar with the customary reverences, and stands on the pavement at the epistle side until the prayer is concluded.

He then genuflects with the master of ceremonies, and goes up the steps to have incense put into the censer. When the incense has been blessed, he descends again to the pavement, still carrying the censer, and after the sprinkling with holy water he again goes up to give the censer to the deacon. Having received the censer again, he carries it to the sacristy, saluting the altar and choir on the way.

The Acolytes carry their candles as usual in going to the altar, and make the customary reverences along with the ministers. Having genuflected at the foot of the altar, they place their candles on the credence, and stand beside it during the singing of the antiphon and prayers. While the celebrant is blessing the incense, one of them takes the vessel of holy water and the aspersory, and approaches the epistle corner, and when the thurifer has retired after the blessing of the incense he genuflects, goes up the steps, and presents the aspersory to the deacon.

The acolytes receive ashes along with the members of the choir, and, when the distribution is nearly ended, they get ready the ewer, basin, and towel for the washing of the celebrant's hands. When the ministers come to the bench, the acolytes remain at hand to render whatever assistance may be needful.

The Choir remains standing until the celebrant goes to the missal to read the antiphon *Exaudi*, when all, except those who are chanting, may sit.¹ The chanters at once take up the antiphon, and when they have sung it, all in choir stand up, and remain standing until the distribution of ashes is completed—unless, indeed, there are different grades of ecclesiastics in the choir; for in this case the members of each grade may sit as soon as they have all received the ashes.²

It is the duty of the priest who is first in rank of those in choir to put ashes on the celebrant. When, then, the

¹ Martinucci, l. 2, c. 20, n. 15. De Herdt, *Praxis Pontificalis*, tom. 2, nn. 301-308.

² Martinucci, *ibidem*, n. 26.

blessing of the ashes is nearly completed, this priest, at the invitation of the master of ceremonies, goes to the altar. At the foot of the altar he makes the proper reverence, and as soon as the celebrant turns round he mounts the steps, and puts ashes on the head of the celebrant in the usual way, repeating the usual form, *Memento homo, &c.*¹ Having done this he kneels, unless he is a canon in his own church² or a prelate, and receives ashes in his turn from the celebrant. A prelate, or a canon in his own church, does not kneel, but inclines profoundly while receiving the ashes. After this first dignitary, the deacon and sub-deacon receive ashes, except when they are not canons, and there are canons in choir. For then the sacred ministers do not kneel to receive the ashes until all the canons have presented themselves.³ The priest who puts ashes on the celebrant is alone when he himself is receiving them, but the others—whether canons or the ordinary clergy—come up, two and two, salute the altar, and kneel on the edge of the predella, or incline profoundly, if they are canons⁴—to receive ashes from the celebrant.

As soon as the distribution of ashes has begun, the chanters commence to sing the antiphon *Immutemur habitu*. During the distribution, they continue to sing this and the following antiphons ; and, if necessary, they repeat them.

While the celebrant is washing his hands, after the distribution, all in choir may sit. They rise, however, for the prayer, but may again sit, while the ministers are at the bench.

THE MASS.

The Celebrant, having made the proper reverence to the altar, proceeds with the mass as usual. The following are the only points in which the mass of Ash-Wednesday differs

¹ Martinucci, *ibid.*, n. 23.

² De Herdt, *Sacr. Lit. Praxis*, tom. 3, n. 20, 4.

³ Wapelhorst, n. 170, 7. Martinucci, *ibid.*, n. 25.

⁴ De Herdt, *Prax. Pontif.*, tom. 2, n. 301.

from the mass of a feast. The *Gloria in excelsis* is omitted. Hence, after the singing of the *Kyrie eleison*, the celebrant sings *Dominus vobiscum*, and goes at once to the missal to sing the collects. While reading the words *Adjuva nos* in the Tract he genuflects.¹ He reads the Gospel as usual, and puts incense into the censer as usual. When the choir is singing the words of the Tract, *facti sumus nimis*,² he bows to the cross, and in company with the sacred ministers, kneels on the edge of the predella until the end of the Tract. The choir having completed the singing of the Tract, the celebrant goes up to the predella, and gives the deacon the usual blessing. Finally, when after the Post-Communion, the celebrant has sung *Oremus* before the prayer *super populum*, he waits until the deacon has sung *Humiliate*, &c.

The Deacon genuflects with the celebrant at the words *Adjuva nos*, and during the time the celebrant is reading the Gospel, lays aside the folded chasuble, puts on the broad stole, and then carries the missal or book of Gospels to the altar, with the usual reverences. He assists at the blessing of the incense, and when the choir sings *facti sumus nimis*, he inclines to the cross, and goes with the celebrant to kneel on the edge of the predella. While kneeling here, the deacon recites the *Munda cor meum*, and, having accompanied the celebrant up to the predella, he takes the book from the altar, and kneels to ask his blessing.

When the celebrant says *Oremus*, after the Post-Communion, the deacon, turning by his left towards the people, sings *Humilitate capita vestra*, and turns again towards the altar. Instead of *Ite missa est*, he sings *Benedicamus Domino*, with his face towards the altar.

The Sub-Deacon puts off the folded chasuble before singing the Epistle, and puts it on immediately after he has received the celebrant's blessing. Having assisted as usual at the blessing of the incense before the singing of the Gospel, he inclines his head with the celebrant and deacon at the words

¹ Rubr. Miss.

² Vavasseur, Part 13, chap. 7, n. 1337.

facti sumus nimis of the Tract when sung by the choir, and at once kneels on the edge of the predella at the celebrant's left. The choir having ceased singing, he rises with the others, and, without mounting the predella, goes to the foot of the altar, where he awaits the deacon.

The **Master of Ceremonies** assists the sub-deacon to remove the folded chasuble before the reading of the Epistle, and to resume it again when he has received the celebrant's blessing. He also assists the deacon to change the folded chasuble for the broad stole while the celebrant is reading the Gospel, and to lay aside the latter and put on the former after the Communion. He genuflects and kneels with the sacred ministers during the Tract.

The **Acolytes** genuflect with the celebrant and deacon, while the former reads the words *adjuva nos* of the Tract, and kneel while the choir sings these words and the remaining portion of the Tract. They assist the deacon and sub-deacon in putting off and on the folded chasubles, and remain kneeling with their torches until the celebrant has consumed the Precious Blood.

The **Choir** kneels at the collects before the Epistle, at the words *adjuva nos* of the Tract, from the *sanctus* until the *Pax Domini* inclusive, and during the Post-Communions. During the prayer *Super populum*, they remain kneeling, and, in addition, make a profound inclination of the head.¹

SECTION II.—THE CEREMONIES IN SMALL CHURCHES.

On the credence are placed the chalice prepared for mass, with violet veil and burse, a violet chasuble and maniple, a censer and incense-boat, the holy water and aspersory, the requisites for washing and wiping the celebrant's hands, including bread crumbs, and the cruets and finger-towel.

THE PREPARATIONS.

¹ Martinucci, l. 2, c. 6. De Herdt, *Prax. Pontif.*, tom. 2, n. 301. Vavasseur says the choir kneels also during the *Confiteor*.

The altar has a violet antependium, and the veil of the tabernacle should be of the same colour. The missal is placed on its stand as usual, at the epistle corner, and beside it on the table of the altar is a little dish or plate, made of silver, or of some other becoming material, containing the ashes of palms, blessed the preceding Palm Sunday. These ashes should be carefully ground, and should be used dry, and not as they are often used, in a pasty state.¹ Until the beginning of the ceremonies the dish containing the ashes is covered either with its own proper cover or with a violet veil.

In the sacristy are laid out the vestments for the celebrant and the clerks. For the celebrant the vestments are amice, alb, cincture, violet stole and cope; but if there is no violet cope, the stole alone will suffice. For the clerks there are soutanes and surplices.

THE BLESSING AND DISTRIBUTION OF THE ASHES.

The **Celebrant** in blessing the ashes observes *mutatis mutandis* the directions given for blessing the candles on the Feast of the Purification. Having vested, therefore, in amice, alb, cincture, and violet stole, and, if convenient, in cope also of the same colour, he goes to the altar, between the second and third clerks, the first being in front. At the altar he gives his biretta to the first clerk, genuflects, or inclines profoundly, and goes up to the predella, still between the two clerks. He kisses the altar, and goes directly to the missal, and reads aloud the antiphon *Exaudi*, &c., as given in the missal. And, still standing in the same place, and without disjoining his hands or bowing, he says in the same loud tone, *Dominus vobiscum*, and *Oremus*, and recites the prayers. Before each prayer he says *Oremus*, but without any ceremony of any kind. Having recited the fourth prayer, he puts incense into the censer, and blesses it as usual, and then sprinkles and incenses the ashes. He may at this stage give an instruction

¹ See page 197.

to the people on the signification of the ceremonies of this day.

After the instruction, or immediately after the incensing, when there is no instruction, the celebrant goes to the centre of the altar, and kneeling on the predella, with his face to the altar, he takes the ashes, and sprinkles some on his own forehead, *nihil dicens*. He then returns to the missal, and reads the antiphon *Inmutemur*, together with those that follow, unless there is a choir to sing them, in which case the celebrant omits them altogether, and proceeds with the distribution of the ashes. In distributing the ashes he begins at the epistle corner, and while putting them on the head of each one he says, *Memento homo quia pulvis es et in pulverem reverteris*. Having finished the distribution he washes his hands at the epistle corner, then returns to the missal by the front of the altar, between the two clerks as before, recites the prayer *Concede*, after which he bows to the cross, and goes to the bench to vest for mass.

The Clerks vest and proceed to the altar in the order described in the preceding chapter.¹ The first clerk takes the celebrant's biretta, and uncovers the ashes, while the other two accompany the celebrant up the steps, genuflect on the predella, and stand on either side, and recite with him the antiphon *Exaudi*, &c., if they can do so properly. The first clerk meanwhile prepares the censer, and during the fourth and last prayers the third takes the holy water and aspersory, and both approach the steps on the epistle side, and assist at the sprinkling and incensing of the ashes, as they have been told to assist at the sprinkling and incensing of the candles on the Feast of the Purification.

The ashes having been blessed, the clerks sit if the celebrant gives an instruction, and after the instruction the first clerk removes the ashes from the epistle corner to the middle of the altar. But if there is no instruction this is done by the second clerk while the first is putting away the

¹ Part iv., chap. i., sect. ii., page 193.

censer. The clerks kneel on the edge of the predella to receive ashes, and then the second and third, taking their places at the right and left of the celebrant, accompany him while he puts ashes on the people. The distribution over, the clerks minister to the celebrant while washing his hands at the epistle corner, the second and third accompany him to the missal as before, genuflecting at the foot of the altar, but not on the predella, and when he has recited the prayer *Concede*, they go with him to the bench, and assist him to vest for mass.

CHAPTER III.

PASSION TIME.

Before first vespers on the Saturday before Passion Sunday all the crosses, crucifixes, statues, and pictures, with the sole exception of the Stations of the Cross,¹ should be veiled. The veil should be of violet colour, so thick as not to be transparent, and without any ornament of any kind.² The crosses remain veiled until after the uncovering of the cross in the Office of Good Friday morning,³ and the other objects until the *Gloria in excelsis* in the mass of Holy Saturday, or until some convenient time after the office of that day.⁴

In the masses *de tempore*—that is, Dominical and Ferial masses—during Passion time, the psalm *Judica* is omitted, the *Gloria Patri* is not said in the Introit, nor at the end of the psalm *Lavabo*, nor on Sundays at the *Asperges*. Only two prayers are said,⁵ and on Palm Sunday only one. In masses of saints, and in Votive masses during this time no change is made.

¹ Wapelhorst, n. 171.

² Martinucci, l. 2, c. 21, n. 8.

³ De Herdt, *loc. cit.*, tom. 3, n. 21.

⁴ De Herdt, *ibid.*

⁵ Merati, Part 4, Tib. 7, n. 4.

CHAPTER IV.

PALM SUNDAY.

SECTION I.—THE SOLEMN CEREMONIES.

The preparations for blessing the palms are almost
THE PREPARATIONS. identical with the preparations for blessing the candles on the feast of the Purification.

On the credence are the usual requisites for solemn mass, together with a ewer, basin and towel for the washing of the celebrant's hands after the distribution of the palms. Near the credence is placed the processional cross, covered with a violet veil, to which is attached a ribbon or strip of the same colour to fasten a small piece of palm.

The altar is without ornaments. In place of flowers, branches of palm may be placed in vases, between the candlesticks.¹ Of these latter there is the usual number on the altar.

On the bench are laid a violet chasuble and maniple for the celebrant, and violet maniples for the sacred ministers.

On the pavement, at the epistle side, is a small table covered with a white cloth, on which are arranged the branches of palm to be blessed. Until the beginning of the ceremony a white cloth is spread over the palm.

The sub-deacon being vested in amice, alb, and cincture, and the deacon in amice, alb, cincture, and

THE VESTING. violet stole, both assist the celebrant to vest. The celebrant having put on the stole without the maniple, blesses the water for the *Asperges* as usual; and when he has completed this ceremony he puts on a violet cope,

¹ Merati, *loc. cit.*, n. 8. De Herdt, *Prax. Pontif.*, tom. 2, n. 310.

the deacon and sub-deacon meantime putting on folded chasubles of the same colour.

At the usual signal they proceed to the altar, as on other Sundays, the acolyte with the holy water and aspersion in front, followed immediately by two acolytes, carrying lighted candles, and these by the body of the clergy, the master of ceremonies, and the celebrant between the sacred ministers.

THE ENTRY.

The ceremony of sprinkling with holy water is performed on Palm Sunday as on other Sundays. Its place is before the blessing of the palms, and hence immediately after the celebrant comes to the altar. While the celebrant sings the prayer after the sprinkling, the sacred ministers put on the maniples, which are handed to them by the master of ceremonies or an acolyte.

THE ASPERGES.

THE BLESSING AND DISTRIBUTION OF THE PALM.

The Celebrant, having sung the prayer *Evandi*, ascends to the predella, kisses the altar, and goes to the epistle corner. There he reads in a subdued tone the antiphon *Hosanna*, with hands joined, and without signing either himself or the book. When the choir have sung this antiphon the celebrant sings *Dominus vobiscum*, *Oremus*, and the prayer *Deus quem*, without moving from the epistle corner, turning towards the people, or disjoining his hands. While the sub-deacon is reading the Epistle, the celebrant may read it if he wishes, and also the Gradual. He permits the sub-deacon to kiss his hand, and blesses him as usual; and then, turning to the altar and inclining to the cross, he says *Munda cor meum*, &c., *Jube Domine*, &c., and reads the Gospel, still standing at the epistle corner.¹ Having read the Gospel, the celebrant puts incense into the censer and blesses it, gives his hand to the deacon to kiss, and blesses him, and

¹ The celebrant is not obliged to read either the Epistle, Gradual, or Gospel, nor, consequently, to say the *Munda cor*. Authors.

when the deacon begins to sing the Gospel, turns towards him. After the singing of the Gospel, he kisses the book presented to him by the sub-deacon, is incensed by the deacon, and then turns to the missal to sing the prayers for the blessing of the palms. He sings these prayers in the ferial tone, keeping his hands joined throughout even while saying *Dominus vobiscum* and the Preface. He recites the *Sanctus* after the Preface in a subdued tone, and inclines moderately, and at *Benedictus* he stands erect, and signs himself as usual. He waits until the choir has sung the *Sanctus*, and then sings in the same tone the prayers which follow. While making the sign of the cross over the palms he places his left hand on the altar. At the end of the fifth prayer he replenishes the censer, blessing the incense as usual, and sprinkles and incenses the palms. Then having sung the prayer, *Deus qui Filium tuum*, goes to the centre of the altar, turns towards the people, and receives a branch of palm from the priest, who has come to the altar to present it to him. He does not kiss the priest's hand, but kisses the palm after receiving it. If there is no priest in choir to present the palm to the celebrant, he himself, kneeling on the predella, takes it from the table of the altar. In the absence of any other priest, the deacon of the ceremony, though a priest, cannot present the palm to the celebrant. Having handed his own palm to the sub-deacon, the celebrant distributes palms to the others in the same manner and order in which the celebrant on the Feast of the Purification distributes the candles.¹

The Deacon assists at the *Asperges* as usual, and while the celebrant is singing the prayer *Exaudi* at the end of this ceremony he receives the maniple from an acolyte, and puts it on his arm. He goes up to the predella with the celebrant, and genuflects² when he kisses the altar. He stands at the celebrant's right while the choir is singing the antiphon and

¹ See Part 4, chap. i., sect. i., page 184.

² Vavasseur, Part 13, chap. vi., n. 1070. De Herdt, *Prax. Pontif.*, tom. 2, n. 333, against Martinucci and Walpellhorst.

while the celebrant is reciting the prayer, Epistle, and Gradual. When the sub-deacon, after singing the Epistle, comes to receive the celebrant's blessing, the deacon descends to the pavement, and having laid aside the folded chasuble, puts on the broad stole. He then receives the book of Gospel from the master of ceremonies, and carries it to the altar, with the usual reverences to the choir. Having laid it on the altar, he genuflects, and goes by the most direct way to the right of the celebrant, to assist at the blessing of the incense. After the blessing of the incense the deacon kneels on the predella in front of the altar, and says *Munda cor meum*, &c., and then rising, takes the book of Gospels from the altar, and turns towards the celebrant, who is still at the epistle corner. He kneels on the predella, asks the celebrant's blessing and kisses his hand, as before the Gospel in a solemn mass, and goes to sing the Gospel with the customary reverences and ceremonies. Having sung the Gospel and incensed the celebrant, he goes to the epistle corner where he resumes the folded chasuble, having first put off the large stole.

During the singing of the prayers by the celebrant, the deacon stands at his right, at a little distance from the altar, and inclines with him to say the *Sanctus* at the end of the Preface. Each time the celebrant makes the sign of the cross over the palms the deacon raises the cope from his right arm. At the proper time he assists at the blessing of the incense, and at the sprinkling and incensing of the palms. He gives and receives the incense-spoon and the aspersory with the usual kisses. He resumes his place at the celebrant's right during the last prayer, *Deus qui Filium*, at the end of which he accompanies the celebrant to the middle of the altar. If there is no priest to present the palm to the celebrant, the deacon now receives a branch from the master of ceremonies and places it on the table of the altar at the centre. If a priest is present to perform this office, the deacon turns round with the celebrant and sub-deacon, and as soon as the celebrant, after receiving his own palm, has presented one to the priest from whom he received his, the deacon along

with the sub-deacon kneels on the edge of the predella to receive their palms.¹ During the distribution the deacon stands at the celebrant's left, and hands the palms to him.

The Sub-Deacon having put on his maniple towards the end of the *Asperges* goes up to the predella along with the celebrant, genuflects, and accompanies him to the epistle side. While the choir sings the antiphon, *Hosanna*, he stands at the right of the celebrant, and when the latter sings *Dominus vobiscum*, he turns by his left, and goes by the direct way to the credence. There he lays aside the folded chasuble, and receives the missal or book of Epistles, and having genuflected in front of the altar, and saluted the choir, he reads the Epistle, standing in the usual place. After reading the Epistle he again genuflects at the centre of the altar, salutes the choir, and goes to receive the celebrant's blessing, and kiss his hand ; he then hands the book to the master of ceremonies, resumes the folded chasuble and goes to the left of the celebrant.

He assists as usual at the blessing of the incense, and at the singing of the Gospel, and after the Gospel carries the missal to the celebrant to be kissed by him. When the celebrant has been incensed the sub-deacon returns to his place at the celebrant's left, and remains there during the blessing of the palms. After the Preface he inclines moderately, and recites the *Sanctus* along with the celebrant, and again assists at the blessing of the incense at the proper time. When the celebrant has sung the prayer, *Deus qui*, after incensing the palms, the sub-deacon accompanies him to the middle of the altar, and turns with him towards the people. When the priest who presented the palm to the celebrant has departed from the altar, the sub-deacon kneels on the edge of the predella along with the deacon to receive palm from the celebrant. Before receiving the palm he kisses it, and then the celebrant's hand. He then returns to his place at

¹ Where canons and other dignitaries take part in this ceremony they receive palms before the sacred ministers, unless these latter are themselves belonging to the same order.

the celebrant's left, where he remains holding up the border of the cope during the distribution.

The Master of Ceremonies has the maniples brought to the sacred ministers while the celebrant sings the prayer *Exaudi* at the end of the *Asperges*. When the celebrant ascends the altar he uncovers the palms, and goes to the missal, as at the *Introit*. At the beginning of the prayer he descends to the pavement, and assists the sub-deacon to divest himself of the folded chasuble, and hands him the missal from which he is to sing the Epistle. He accompanies the sub-deacon as usual while singing the Epistle, and when going to the epistle corner to kiss the celebrant's hand, and immediately assists the deacon to exchange the folded chasuble for the broad stole, after which he hands him the book of Gospels.

As soon as the deacon has laid the book on the altar and returned to the celebrant's right, incense is blessed. At this ceremony the master of ceremonies assists as usual, and when it is over he invites the acolytes to take their candles and prepare for the singing of the Gospel. At the proper time incense is again blessed, and the palms are sprinkled and incensed. The master of ceremonies will therefore see that the acolyte with the holy water and the aspersory and the thurifer are in attendance. While the celebrant incenses the palms he goes to the choir, and invites the priest from whom the celebrant is to receive the palm, to come to the altar. He hands to the priest, without kissing it, the palm prepared for the celebrant, and conducts him back to the choir as soon as he has received a palm. He assists at the distribution by keeping the deacon supplied with palms.

The Thurifer is required twice during the blessing of the palms:—first at the singing of the Gospel; and secondly towards the end of the ceremony of blessing. He comes to the altar then with the censer, while the choir sings the Gradual, assists as usual while the incense is being put into the censer and blessed, and while the deacon is singing the

Gospel. After the Gospel he accompanies the deacon while he incenses the celebrant, and then carries the censer back again to the sacristy.

He comes again to the altar while the celebrant sings the fifth prayer after the Preface, and at the conclusion of this prayer genuflects on the pavement as usual, and goes up to have fresh incense put into the censer. The incense having been blessed, he descends again, and as soon as the palms have been sprinkled he once more mounts the steps, and hands the censer to the deacon. Having received the censer back again he returns with it to the sacristy. He receives palm along with the others, and towards the close of the distribution goes to prepare the censer.

The Acolytes make themselves as useful as they can. They hand the maniples to the sacred ministers at the end of the *Asperges*, and assist them afterwards when putting off and resuming again the folded chasubles. They carry lighted candles as usual at the singing of the Gospel, and one of them, at a sign from the master of ceremonies, takes the aspersory and holy water to the altar for the sprinkling of the palms. They receive palms along with the clergy who are in choir, and towards the close of the distribution get ready the requisites for the washing of the celebrant's hands.

The Choir may sit¹ as soon as the celebrant has sung the prayer *Exaudi* at the end of the *Asperges*, and may remain seated until the chanters have sung the antiphon *Hosanna*. The chanters begin this antiphon as soon as the celebrant goes to the missal. When the chanters have ceased, all in choir stand up, but may again sit during the singing of the Epistle and Gradual. They rise for the singing of the Gospel and remain standing until the end.

The priest who is first in dignity accompanies the master of ceremonies to the altar to give a portion of the blessed palm to the celebrant. He makes the proper reverence to the altar when he arrives, and as soon as the celebrant turns

¹ De Herdt, *Prax. Pontif.*, line 2, n. 337.

towards him he ascends the steps, and taking the palm branch offered to him by the master of ceremonies he kisses it, and presents it to the celebrant, but does not kiss the celebrant's hand. He himself then, if he is not a prelate, or a canon, kneels and receives a palm from the celebrant, kissing first the palm and then the celebrant's hand. Canons receive the palm without kneeling.

After the sacred ministers have received their palms the members of the choir present themselves, two by two. They genuflect in front of the altar, ascend the steps, and kneel on the edge of the predella, and when receiving the palm, they kiss it and the celebrant's hand.

As soon as the distribution begins the chanters sing the antiphon, *Pueri Hebraeorum*, and continue singing until the close of the distribution, repeating the antiphon as often as may be necessary.

THE PROCESSION.

The Celebrant having finished the distribution goes to the epistle corner to wash his hands. If he has remained on the predella during the whole time of the distribution, he does not descend from it now; but if he has to distribute palms to the people at the sanctuary rails, or at the choir screen, he washes his hands on the pavement at the epistle corner before re-ascending the altar. Having washed his hands, he sings *Dominus vobiscum*, *Oremus*, and the prayer *Omnipotens*, &c., his face all the time towards the altar, and his hands joined. He then goes to the middle of the altar, puts incense into the censer as usual, receives his palm from the deacon, and turns to face the altar.

As soon as the procession has formed he inclines to the cross, descends the steps, makes the proper reverence to the altar, receives his biretta from the deacon, puts it on his head, and having his palm in his right hand, takes his place in the rear of the procession. When he returns to the sanctuary, he again salutes the altar, gives his palm to the

deacon, and goes to the bench to vest for mass. While at the bench he stands facing the altar, and permits the attendants to remove the cope, and to put on the chasuble.

The Deacon raises the border of the cope while the celebrant washes his hands, and stands at his right, while he sings the prayer which follows. He assists at the blessing of the incense, and having laid aside his maniple¹ hands the celebrant his palm, with the customary reverences, and receives his own. He then inclines to the cross, turns towards the people, and sings *Procedamus in pace*, and again turns to the altar. When the procession is just formed he inclines again to the cross, descends the altar with the celebrant, and having saluted the altar with him, hands him his biretta, and walks at his left in the rear of the procession, and like him wears his biretta and carries his palm. When they return again to the sanctuary he receives the celebrant's palm, accompanies him to the bench, where he resumes his maniple, taking care not to turn his back to the altar.

The Sub-Deacon assists at the washing of the celebrant's hands by raising the border of the cope on the left. He stands at the left during the reading of the prayer, then goes to the centre of the altar and assists at the blessing of the incense. As soon as this is over he goes directly to the place where the processional cross stands, and having laid aside his maniple,² he receives the cross, and, between the acolytes, marches to the front of the altar. When the choir has responded *In nomine Domini, Amen*,³ to the versicle sung by the deacon, he turns round, without genuflecting, and moves away in the direction marked out for the procession. It is not permitted to the sub-deacon to wear his biretta during any part of the procession. When the sub-deacon at the head of the procession returns to the church door he halts, and remains there until the versicles, or at least some of them

¹ De Carpo, p. 3, n. 32. De Herdt, *Prax. Pontif.*, n. 333.

² De Carpo, *ibid.*, n. 38. De Herdt, *ibid.*

³ Martinucci, l. 2, c. 2, n. 73.

have been sung. Then, at a sign from the master of ceremonies, he knocks at the door with the lower end of the staff of the cross. The door is immediately opened and he marches as before to the sanctuary, and having consigned the cross to an acolyte, or placed it himself in its usual position, he goes to the bench, where he stands facing the altar until the arrival of the celebrant and deacon. He then puts on his maniple, and, when the celebrant has finished vesting, proceeds to the altar, saluting the choir as usual.

The Master of Ceremonies towards the close of the distribution, reminds the acolytes to prepare for the washing of the celebrant's hands, and takes care that a portion of the blessed palm is bound to the top of the processional cross. After the prayer he assists as usual at the blessing of the incense, presents to the deacon the celebrant's palm and his own, and gives a signal to the sub-deacon with the cross, the acolytes and thurifer, to come to the front of the altar. When they have arrived there the master of ceremonies admonishes the deacon that it is now time to give the sign to the procession to move away. When the procession is in motion he invites the celebrant and deacon to join it, and hands the caps to the deacon as soon as they have made the proper reverence at the foot of the altar. During the entire procession, even when it goes outside the church, the master of ceremonies remains uncovered.¹ He has no fixed place in the procession, but is now here, now there, as the requirements of good order demand. At the return of the procession to the door of the church he should be near the front, and when all the versicles or the number determined on beforehand have been sung he gives the sub-deacon the signal to knock at the door. He genuflects when he comes in front of the altar, and goes to the bench to be in readiness to assist the celebrant in vesting for mass.

The Thurifer carries the censer to the epistle corner of the altar, with the usual reverences, while the celebrant sings the

¹ S. R. C., July 17, 1734, n. 3874-4024.

prayer after the distribution. When the sacred ministers pass to the centre of the altar he mounts the lateral steps, genuflects on the predella, and holds the censer as usual to receive incense. When the incense has been blessed he again genuflects, and retires to the vicinity of the credence table. Here he remains until the sub-deacon with the cross and the acolytes with their candles are ready to move, when, placing himself in front of them he leads the way to the middle of the entrance to the sanctuary before the altar. He remains in this place facing the altar, but behind the sub-deacon. The choir having responded, *In nomine Domini. Amen*, he genuflects along with the acolytes, and marches at the head of the procession with head uncovered, even outside the church. On his return to the sanctuary he genuflects, and goes directly to the sacristy with the censer.

The Acolytes minister as usual at the washing of the celebrant's hands, and when the sub-deacon takes up the processional cross they take their candles, and place themselves on either side of him. They accompany him thus to the entrance to the sanctuary, and at the signal from the master of ceremonies they genuflect, turn round with the sub-deacon, and follow the thurifer. They remain uncovered, even when the procession passes out of the church. They genuflect in front of the altar when they return, and go to place their candles on the credence.

The Choir sit while the celebrant is washing his hands, and stand up again for the prayer which follows. At the conclusion of this prayer the clergy begin to form in processional order. They carry their palms, and genuflect in front of the altar. During the procession the palm is carried by each in the hand farthest from his companion. The procession should go outside the church, if possible, and the clergy as they emerge from the door put on their caps, and take them off again when they re-enter the church. The chanters respond *In nomine Domini, Amen*, to the versicle *Procedamus in pace*, sung by the deacon, and immediately the procession moves off. During the procession the chanters

sing the antiphon, *Cum appropinquaret*, and those which follow, or as many of them as the time occupied by the procession permits. When the head of the procession returns to the door of the church, two or three chanters enter, and, having closed the door, they stand facing it, and sing the first stanza, *Gloria, laus, et honour*, &c., which the celebrant and those who are outside repeat. The second stanza is then sung by the chanters inside, and the first again repeated by the others. In this same order is sung the entire hymn, or as many stanzas of it as may be agreed upon. When the door is opened the clergy all enter in processional order, singing the antiphon *Ingrescente Domino*, and retire to their places with the customary reverences.

THE MASS.

In the mass of Palm Sunday the following parts of the ordinary mass are omitted: the psalm *Judica*, the *Gloria Patri* at the *Introit*, and at the end of the psalm *Lavabo*. Only one prayer is said.

GENERAL DIRECTIONS.

The commemoration of an occurring double, semi-double, or simple is omitted, as is also the prayer or prayers ordered by the bishop.

The three who sing the Passion should be at least deacons,¹ while the sub-deacon of the mass is singing the Epistle they vest in amice, alb, cincture and stole. The stole hangs from the left shoulder and is fastened under the right arm in the manner in which the stole is usually worn by a deacon. When the choir is just finishing the Tract, or that portion of it which they intend to sing, the three deacons, followed by three chaplains or acolytes² in surplices, and all six walking in single file,³ come to the altar. The three deacons represent in the singing of the Passion, the Evangelist, the Crowd, and Christ, respectively;

THE PASSION.

¹ Martinucci, Wapelhorst, De Herdt, &c. The vestments prescribed by the *Ceremonial* (l. 2, c. 21, n. 14) put this opinion beyond question.

² *Ceremonial*, *ibid.*

³ De Herdt, *Præx. Pontif.*, n. 315.

and in this order they issue from the sacristy, each carrying his book.¹ They may either wear their caps² or come to the altar uncovered.³ Without saluting the choir they go directly to the front of the altar, lay aside their caps, if they have used them, and genuflect, the one who represents Christ being in the middle, the Evangelist at his right, and the other at his left. The master of ceremonies and the three chaplains genuflect on the pavement behind the deacons. Having genuflected to the altar all turn round, salute the celebrant and the choir, and go to the gospel side to sing the Passion.

During the singing of the Passion they occupy the same relative positions as when saluting the altar.⁴ Each one places his book on the lectern prepared for him, and beside or behind each lectern stands one of the chaplains, as if sustaining the book. The Passion is begun without *Dominus vobiscum*, incense, or any preliminary words or ceremonies whatsoever. At the words *emisit spiritum*, all kneel and meditate for a few seconds, and afterwards the deacons proceed with the remainder of the Passion, up to the part that is sung by the deacon of the mass. Having come to this part they take their books, and followed by the chaplains proceed to the front of the altar, genuflect, salute the celebrant and choir, and return to the sacristy.

The Celebrant genuflects when reading the words *ut in nomine*, &c., in the Epistle, and again when these same words are sung by the sub-deacon, unless he is actually engaged at the time in reading the Epistle, Gradual, or Tract. He sits while the choir sings the Gradual and Tract, and as they are finishing goes to the altar directly by the lateral steps and receives his palm. He reads the Passion while it is being sung, and during the time holds his palm in his left hand,⁵

¹ Where it is customary to use these : the *Ceremonial* mentions only one.

² Martinucci, l. 2. c. 22-94, Vavas seur, Baldeschi, Favrel.

³ Merati, p. 4, tit. 7, n. 30. Wap elhorst, n. 178.

⁴ Wap elhorst, *ibid.*, De Herdt, *loc. cit.*

⁵ De Herdt, *Prax Pontif*, n. 332. De Carpo, pars. 3, n. 29.

his right being against his breast. He does not genuflect when he comes to the words *emisit spiritum*, but continues without interruption up to the part which serves as the Gospel of the Mass. He then takes his palm in his right hand,¹ and keeping his left against his breast, turns towards the deacons who are singing the Passion. At the words *emisit spiritum* he turns towards the altar and kneels for a short time, and afterwards resumes his former position. When the singing of the Passion is over, the celebrant puts aside his palm, and goes to the centre of the altar, where, being profoundly inclined, he says *Munda cor meum*. He then goes to the gospel side, and without saying *Dominus vobiscum*, or signing either the book or himself he reads the Gospel, and having done this puts incense into the thurible, and blesses it as usual. During the singing of the Gospel he holds his palm in his right hand, and at the end kisses the book when brought to him by the sub-deacon.

The Deacon genuflects with the celebrant at the words *ut in nomine*, &c., of the Epistle, and when the sub-deacon, after singing the Epistle, has received the celebrant's blessing, he goes to the bench, where he sits as usual until the end of the Tract. He then goes to the altar by the shortest way, receives the celebrant's palm, which he presents to him with the usual reverences, and, having received his own, stands as at the *Introit*. He remains in this position, holding his palm in his left hand² until the celebrant turns towards the deacons of the Passion; at this time he also turns in the same direction, and henceforth holds his palm in his right hand.³

At the words of the Passion, *emisit spiritum*, he kneels on the altar step, facing the altar, rises along with the others, and stands as before. As soon as the singing of the Passion has come to an end, he goes to the bench, lays aside the folded chasuble and puts on the broad stole. Then having received the missal from the master of ceremonies, he carries it with the usual reverences to the altar. When the celebrant has read

¹ De Herdt, *ibid.*, Wapelhorst, n. 178, 4.

² De Herdt, De Carpo, *loc. cit.*

³ De Herdt, Wapelhorst, *loc. cit.*

the Gospel, he assists at the blessing of the incense, says *Munda cor*, takes the book, and asks the celebrant's blessing as usual. He then salutes the altar and choir, and goes to sing the Gospel. He does not say *Dominus vobiscum*, but, having incensed the book in the customary manner, he begins the Gospel at once. He puts off the broad stole, and resumes the folded chasuble after the communion.

The Sub-Deacon puts off the folded chasuble before singing the Epistle, and puts it on again as soon as he has received the celebrant's blessing. At the words *ut in nomine*, &c., of the Epistle, he genuflects. He sits during the singing of the Gradual and Tract, at the conclusion of which he goes to the altar by the shortest way in company with the celebrant and deacon, and having received his palm he stands as at the *Introit*, holding his palm in his left hand.¹

When the celebrant turns from the missal towards the gospel side, he also turns in the same direction, and changes his palm from the left to the right hand.² At the words *emisit spiritum*, he kneels, and as soon as the singing of the Passion is ended he puts aside his palm, and transfers the missal to the gospel side. He stands by the celebrant as usual while he is reading the Gospel, and assists at the blessing of the incense and the singing of the Gospel, as in an ordinary mass. At the end of the Gospel he carries the book to the celebrant to be kissed.

The Choir ceremonies for the mass of Palm Sunday are practically the same as for any solemn mass. When the sub-deacon sings the words *ut in nomine*, &c., the clergy uncover, and kneel in their places up to the word *infernorum*. They stand, holding their palms in their right hand during the singing of the Passion, and at the words *emisit spiritum* they kneel. They stand up again until the deacons, who sing the Passion, have departed from the sanctuary, when they may again sit until the deacon of the mass goes to sing the Gospel. During the singing of the Gospel they hold their palms in their right hands.

¹ De Herdt, *Præf. Pontif.*, n. 333 ; De Carpo, pars. 3, n. 39.

² De Herdt, *ibid.* Wapelhorst, n. 178, 4.

SECTION II.—THE CEREMONIES IN SMALL CHURCHES.

On the credence are placed the following :—1. The chalice, with veil and burse of violet colour. 2. A chasuble and maniple of the same colour. 3. A censer and incense-boat. 4. The requisites for washing and wiping the celebrant's hands. 5. The cruets and finger-towel. 6. A book or books containing the antiphons to be recited during the procession. THE PREPARATIONS

On the altar palm branches are fixed between the candlesticks in the spaces usually occupied by flowers; the missal is on its stand at the epistle corner, and the antependium and tabernacle-veil are violet coloured.

In the sanctuary, at the epistle corner, is placed a table covered with a white cloth, and on this are laid the palm branches which are to be blessed. The processional cross stands in the usual place near the credence. It is covered with a violet veil, and on the top of it is a piece of ribbon of the same colour to bind on a palm branch for the procession.

In the sacristy are prepared three soutanes, and as many surplices for the clerks; and for the celebrant, amice, alb, cincture, and violet stole, and, where convenient, a cope of the same colour. Where it is customary to give the *Asperges*, the holy water vessel and aspersory will also be in readiness in the sacristy, as well as fresh water, which the celebrant will bless before the ceremony.

THE BLESSING OF THE PALMS.

The Celebrant, having vested in amice, alb, cincture, and violet stole, blesses the water, then assumes the violet cope, and, with a previous inclination to the cross, proceeds to the altar between the second and third clerks. At the foot of the altar he makes the proper reverence, kneels to sprinkle the altar, and, rising, sprinkles the people in the usual manner.

Having finished the *Asperges* and put on the maniple, he

mounts the steps, kisses the altar, and goes to the missal, having still on his right and left the second and third clerks. He does not sign the book or himself, but, keeping his hands joined, reads aloud the antiphon *Hosanna*; and in the same tone and without turning round or disjoining his hands, he says *Dominus vobiscum*, and *Oremus*, followed by the prayer *Deus quem diligere*. He then reads the Epistle, and the *Responsory* or Gradual; and, standing in the same place, but inclining towards the centre of the altar, he says *Munda cor meum*, &c. Having finished this prayer, he again stands erect, and reads the Gospel. Before the Gospel he says *Dominus vobiscum*, *Sequentia*, &c., and signs the book and himself in the usual way, and after it he kisses the book, and says *Per Evangelica dicta*. Here he puts off the maniple, and keeping his hands still joined, he says *Dominus vobiscum*, *Oremus*, the prayer *Auge fidem*, and the preface. At the *Sanctus* he inclines towards the cross on the altar, stands erect again, and signs himself at the *Benedictus* precisely as in the mass. After this he reads the five prayers which follow, and keeps his hands joined unless when making the sign of the cross over the palms. When he extends the right hand to make the sign of the cross, he places the left on the altar. After the fifth prayer, he sprinkles and incenses the palms, and then, turning to the book and keeping his hands joined, he says *Dominus vobiscum*, and the prayer *Deus, qui Filium*. At the conclusion of this prayer he may deliver a suitable instruction to the people.

The Clerks assist in making the necessary preparations. While the celebrant is vesting, the first clerk lights the candles on the altar; and when the holy water is blessed, he puts some of it into the vessel used for the *Asperges*. All being in readiness, the clerks bow to the cross and to the celebrant, and accompany him to the altar. The first walks in front carrying the holy water and aspersory; the second and third walk on the right and left of the celebrant and raise the borders of the cope. But if the celebrant does not wear a cope they walk before him with their hands joined. They

assist as usual at the *Asperges*, and after the *Asperges* the second and third accompany the celebrant to the missal, and stand on his right and left while he is blessing the palms, and says the required responses.

After the *Sanctus* the first clerk goes to prepare the censer, and when the celebrant begins the fifth prayer after the *Sanctus*, the third clerk takes the holy water and aspersory from the credence, and, in company with the first, who carries the censer and incense-boat, approaches the altar on the epistle side. All three, then, assist as at the sprinkling and incensing of the candles on the Feast of the Purification.

THE DISTRIBUTION OF THE PALMS AND THE PROCESSION.

The Celebrant, at the conclusion of his discourse, or, when there is no discourse, at the conclusion of the last prayer for the blessing of the palms, goes to the middle of the altar, kneels on the predella, and takes from the altar the palm-branch previously placed there by one of the clerks.¹ He kisses the palm, hands it to the first clerk, and returns to the missal to read the antiphons *Pueri Hebraeorum*, &c., unless they are sung by a choir, in which case he omits them altogether, and begins to distribute the palms as soon as he has received his own. The men, before receiving the palm, first kiss it and then the celebrant's hand, but the women kiss the palm only.

Having completed the distribution, the celebrant washes his hands standing on the floor of the sanctuary at the epistle corner, and returns to the missal by the front of the altar. With hands joined he says *Dominus vobiscum* and the prayer *Omnipotens sempiterne Deus*, then goes to the middle of the altar, receives his palm branch, and a book containing the antiphons for the procession from the first clerk, and, turning

¹ If there is a priest present he goes up to the predella, takes the palm designed for the celebrant, kisses it, and presents it to him. The celebrant while receiving it stands facing the people. He kisses the palm when he receives it, but does not kiss the priest's hand.

towards the people, says in a loud voice, *Procedamus in pace*. Wearing his biretta, he walks in the rear of the procession between the two clerks, and reads alternately with them, or by himself the prescribed antiphons. The procession should go outside the church, and when, in returning, those in front have reached the door, they halt, the celebrant and the two clerks come forward, and the two clerks enter and close the door, and, standing with their faces towards it, recite the versicles, *Gloria laus*, &c. The celebrant outside responds. When a few or all the versicles and responses have been thus repeated, the first clerk knocks at the door with the point or lower extremity of the cross. The door is opened, and the procession enters. If the procession cannot for any reason go outside the church, these ceremonies may take place at an inner door. As he enters the celebrant recites the *Responsory*; *Ingrediente Domino*. When he returns to the sanctuary, he gives his palm, book, and biretta to the first clerk, makes the proper reverence to the altar, and goes to the bench or credence, where he puts off the cope and puts on the maniple and chasuble. He then celebrates mass as usual.

The Clerks sit during the instruction, if one is given, and, at the conclusion of it, the first clerk takes one of the branches of the blessed palm and lays it on the middle of the altar. If there is no instruction, he or the second does this immediately after the blessing is completed. The second and third remain as usual on the celebrant's right and left while he reads the antiphon *Pueri Hebraeorum*, and while he distributes the palm. The third receives the palm from the first, and gives it to the celebrant.

The distribution over, the clerks present the basin and towel to the celebrant to wash and wipe his hands, and the second and third accompany him to the missal. The first, meanwhile, fastens a palm branch on the top of the processional cross, then takes the branches for the celebrant and the other two, together with the books containing the antiphons for the procession, and presents them at the middle of the altar. When the celebrant says, *Procedamus in pace*, the

clerks respond, *In nomine Christi, Amen*. And the first, taking the processional cross, puts himself at the head of the procession ; the other two remain with the celebrant. When the procession returns to the door of the church, the second and third clerks enter, and, having closed the door, stand facing it, and recite in a loud voice alternately with the celebrant the versicles *Gloria, laus, et honour*. When a few or all the versicles have been recited, the first clerk knocks at the door with the lower extremity of the cross, and the two inside open it, and remain on each side of it until the celebrant enters, when they place themselves, as before, at his right and left, and accompany him to the sanctuary. They genuflect in front of the altar, go to the bench along with the celebrant, and assist him to vest for mass.

CHAPTER V.

THE "TENEBRAE" OFFICES ON WEDNESDAY, THURSDAY, AND FRIDAY OF HOLY WEEK.

On the evenings of Wednesday, Thursday, and Friday in Holy Week the Matins and Lauds of the day immediately following are recited in choir in those churches in which the ceremonies of Holy Week are carried out in a solemn manner. To these evening offices the name of the *Tenebrae* was given, because formerly they were recited during the darkness of night; and though they are now recited before sunset the name has been retained.

The Blessed Sacrament must not be at the high altar during the *Tenebrae*.¹ Hence in those
PREPARATIONS. churches in which it is customary to keep the Blessed Sacrament at the high altar, a side chapel or altar is prepared, and the Blessed Sacrament removed to it before the commencement of the office. Before the tabernacle in which the Blessed Sacrament remains, lights must always burn, even during this triduum.

The high altar is devoid of all floral and other movable decorations. The cross is covered with a violet veil, as it has been during the whole Passion-tide. On the altar are six dark-coloured² candlesticks, with candles of unbleached wax, and, on Wednesday evening, the usual linen cloths and violet antependium. On Thursday evening, however, these are removed, and the candlesticks sit on the uncovered table of the altar; while on Friday the altar is again as on Wednesday, except that the cross is no longer covered. On Wednesday

¹ Wapehorst, n. 264, 1, who says : *Ita auctores.*

² "Ex materia subobscura," Merati.

and Friday the predella and altar steps are covered with violet-coloured carpeting; but on Thursday this, too, is absent.

On the floor or pavement of the sanctuary, about where the sub-deacon stands while singing the Epistle in solemn mass, is placed a wooden pedestal, or stem supporting a triangle, also made of wood. This triangle rests on the pedestal with its base horizontal, and on each of the other two sides are seven sockets for holding candles, and a similar socket is on the vertex—making in all fifteen. In these are placed candles of unbleached wax, like those on the altar.

The clergy enter choir for the *Tenebrae* as for the less solemn offices during the year. The officiant not being *paratus* goes first, having on his THE FUNCTION. left the senior or highest dignitary among the clergy. All genuflect to the cross, and go to their places as usual. On Friday evening the mutual salutations are omitted. When all have taken their places, they kneel and recite the *Aperi Domine* in silence, and then, rising, they recite in the same way the *Pater Noster* and *Credo*. These prayers ended the master of ceremonies gives a sign to the choir to sing the first antiphon. At the conclusion of the antiphon two chanters intone the first psalm, and all sit and put on their birettas. The psalms are recited as usual by the two sides of the choir alternately. At the end of the psalms the *Gloria Patri* is not said, but an inflection of the voice should be made on the last or penultimate word of each. The antiphon is recited before and after each psalm by the entire choir, while the psalms are intoned by the two only who act as chanters. When the third antiphon of each nocturn has been repeated by the choir, the two chanters sing the versicle, the choir the response. Then all uncover, rise, and recite the *Pater Noster* in silence.

At the end of each psalm of both the Matins and Lauds, an acolyte—told off for the purpose—extinguishes one of the candles on the triangular candlestick. At the end of the first psalm he extinguishes the candle nearest the base of the

candlestick on the gospel side ; at the end of the second, that nearest the base on the epistle ; side and so on alternately, until, at the end of the Lauds, only the candle over the vertex of the triangle remains lighting. If the choir is convenient to the altar, this acolyte occupies a place in it, and, unless on Friday, salutes the clergy each time that he goes to or comes from the sanctuary.

During the singing of the versicle and response after the psalms, the master of ceremonies invites him who is to sing the first lesson of each nocturn to come to the lectern in the middle of the choir. Having come to the lectern, both genuflect to the altar, and, except on Good Friday, salute the choir on both sides. At the end of the lessons, *Tu autem Domine* is not said, but the choir immediately sings or recites the responsory, the chanter meanwhile, having repeated the genuflection and salutation of the choir, returning to his place. The master of ceremonies now invites the chanter of the second lesson, and so on in each of the nocturns.

Lauds follow Matins immediately, and the antiphons and psalms of Lauds are recited in precisely the same manner as those of Matins. The choir having repeated the fifth antiphon, recite (the clergy still remaining seated) the antiphon of the *Benedictus*. At the conclusion of the antiphon all rise and sign themselves at the first words of the canticle. They sit again while the antiphon is repeated, and when the choir begin to intone the antiphon *Christus factus est* ¹ they kneel, and remain kneeling until the end.

At the verse *Ut sine timore* of the *Benedictus*, the acolyte, whose duty it is to extinguish the candles during the Function, having already extinguished all in the triangular candlestick, save one, begins to extinguish those on the altar as well. He begins with the gospel side, and first extinguishes the one on that side farthest from the cross or the centre of the altar. At the next verse he extinguishes the corresponding one on the epistle side, and at each succeeding verse of

¹ Neque Episcopus neque alius celebrans, Episcopo absente, inchoat *Christus factus* aut ps, *Miserere*. De Herdt.

the canticle he extinguishes a candle, going alternately from one side to the other.

While the choir repeats the antiphon after the *Benedictus* he takes the candle still lighting from the summit of the triangular candlestick, and holds it in his right hand over the epistle corner of the altar, until the choir begin the antiphon *Christus factus est*. At this time he conceals the candle either behind the altar or by means of a lantern, or in some other way, and keeps it concealed until the *strepitus*, or noise made by the clergy has continued for a second or two, when he brings it forth and restores it to its place, or disposes of it in some other way.

The antiphon *Christus factus est* having been said, the *Pater Noster* is said in silence, and afterwards the *Miserere* by the two sides of the choir alternately, and in a low and mournful tone. In the same tone the officiant says, without *Dominus vobiscum* or *Oremus*, the prayer *Respice quaesumus*, as far as the conclusion *Qui tecum*, which he says in silence. A noise is now made with the seats of the stalls, or by beating with the hand on the cover of the books, or by some other means, and is continued for a second or two until the candle concealed by the acolyte is again exposed to view. All leave the choir in the order in which they entered.

CHAPTER VI.

HOLY THURSDAY.

SECTION I.—THE SOLEMN CEREMONIES.

The sacred functions peculiar to the last three days of Holy Week should be *solemnly* celebrated in all cathedral, collegiate, and parochial churches. But if a parish priest, or other superior of a principal church, cannot easily procure the assistance of the proper ministers for the solemn celebration of these functions, he may, with the help of three or four clerics, or altar boys, celebrate them *privately* according to the directions given by Benedict XIII.¹ Private masses are also permitted on Holy Thursday in the following circumstances:—1°. In country parishes where the parish priest cannot have the necessary number of altar boys for the celebration of the ceremonies according to the above-mentioned method approved of by Benedict XIII., he may celebrate a private mass on Holy Thursday in order that he himself may not be deprived on this day of the Blessed Eucharist, and that his people may have an opportunity of commemorating the institution of this sacrament, and of partaking of the fruits thereof.² He must, however, ask permission for this each year from his bishop. 2°. A bishop may also permit the celebration of a private mass in one of the principal churches before the solemn mass of Holy Thursday, for the convenience of weak or delicate persons

¹ *Memoriale Rituum*.

² S. R. C., 28 Jul., 1821, n. 4443-4583, 1. Compare also Gardellini's notes on this decree.

who could not assist at the protracted ceremonies of the solemn mass.¹ 3°. Finally, should a holiday of obligation—for example, the Feast of the Annunciation—fall on Holy Thursday, the bishop can permit the celebration of as many private masses as may be thought necessary to afford the people an opportunity of hearing mass.² With these exceptions, private masses are strictly forbidden on Holy Thursday.³

It is also forbidden to celebrate mass, whether private or solemn, on Holy Thursday in a church or chapel in which the Blessed Sacrament is not usually preserved.⁴ Consequently it is forbidden to perform in such a church any of the functions of this or of the following days. For, if from any cause mass has not been celebrated in a certain church on Holy Thursday, neither the mass of the Pre-sanctified nor the morning office of Holy Saturday can be celebrated⁵ in that church.

The altar at which mass is to be celebrated is adorned as for a solemn feast. The flowers and other ornaments, removed at the beginning of Passiontide, are replaced; the antependium is white, THE PREPARATIONS. as are also the veil of the tabernacle and the covering of the cross; and the usual candlesticks, six in number, are on the altar.

On the credence, in addition to the things required for an ordinary solemn mass, are placed—(a) a second large host; this host should be on the paten along with the host for the mass; (b) a second chalice with paten, pall, veil of white silk, and a ribbon of the same material and colour; (c) a ciborium containing particles for the communion of the clergy and laity present; (d) a communion-cloth. In a convenient place are laid the processional cross, covered with a violet-coloured veil, the baldachino, and the umbrella.

¹ S. R. C., 27 Mar., 1773, n. 4212-4361, 9.

² S. R. C., 13 Sept., 1692, n. 3140-3289.

³ S. R. C., 1 Jun., 1876, n. 5641.

⁴ S. R. C., 14 Jun., 1659, n. 1843-1990.

⁵ S. R. C., 20 Aug., 1870, n. 5453.

In the sacristy are prepared rich, white vestments for the celebrant and sacred ministers, two violet stoles to be worn during the stripping of the altars by the celebrant and deacon, and an amice, alb, girdle and white tunic for the sub-deacon, who carries the cross in the procession.

In a side chapel, or in some convenient and suitable place distinct from the high altar, is prepared the *Altar of Repose*, on which the Blessed Sacrament is to remain until Good Friday morning. This altar, and the entire chapel in which it is, should be tastefully, and even richly, adorned. On the altar and about it a number of candles should be arranged, and an urn,¹ of precious material and elegant workmanship, for the reception of the Blessed Sacrament should rest on or over the altar.

THE MASS.

The ceremonies of solemn mass on Holy Thursday, as far as the communion, are practically the same as on an ordinary feast. The following points may, however, be noticed:—
 1°. The psalm *Judica* is omitted. 2°. The *Gloria Patri* is not said in the *Introit*, nor at the end of the psalm *Lavabo*. 3°. The bells are rung at the beginning of the *Gloria in Excelsis*, and the organ is played during the singing of the entire hymn. From this time, however, until the beginning of the same hymn in the mass of Holy Saturday, neither are the bells rung nor the organ played. 4°. Hence, neither at the *Sanctus*, the consecration, nor the *Dominus vobiscum*, is the bell sounded; but the wooden instrument—in Latin *crotalum*—rattle—used during this and the following day as a substitute for the bell may be sounded. 5°. The *Pax* is not given, though the *Agnus Dei* is both said and sung as usual. 6°. Two large hosts are consecrated.

The Celebrant, having consumed the Precious Blood, and made a short meditation, genuflects, and, with the aid of the deacon, puts the second host into the chalice, which is then covered by the deacon. When the deacon has

¹ “*Capsula elegans*,” *Memoriale Rituum*.

uncovered the ciborium, the celebrant genuflects, retires somewhat towards the gospel corner, and turns by his right towards the people, without however turning his back to the altar. He stands thus while the deacon recites the *Confiteor*, at the conclusion of which he says *Misreatur* and *Indulgentiam*, and gives communion as usual—first to the sacred ministers, unless there are dignitaries present; then to the priests and other clerics who are present; and lastly to the laity who present themselves. The remaining ceremonies of the mass are the same as those of a mass in presence of the Blessed Sacrament exposed.¹

The Deacon when the *Agnus Dei* has been said, as there is no *Pax*, genuflects, and goes to the left of the celebrant to assist at the missal, where he again genuflects; and the sub-deacon, having covered the chalice after the consumption of the Precious Blood, the deacon goes again to the celebrant's right, genuflecting both before leaving the left, and after arriving at the right. He now takes the chalice prepared for the reception of the Host, removes the veil, pall, &c., which cover it, and places it on the corporal in front of the celebrant. While the celebrant is putting the Host into the chalice the deacon keeps his hand on the foot or stem to prevent its being overturned, and afterwards covers it reverently with pall, inverted paten, and small veil. The folds of this veil he gathers round the stem of the chalice, and binds them there with the silk ribbon or band provided for the purpose, and places the chalice thus covered towards the back part of the corporal.

After this he takes the ciborium to the front of the corporal, removes the cover, which he lays on the corporal, and having genuflected, retires to the highest step on the epistle side, taking care not to turn his back on the Blessed Sacrament. Standing on this step he inclines profoundly towards the centre of the altar, and sings the *Confiteor*, and remains inclined until the celebrant has concluded the *Indulgentiam*. Then he goes to the front of the altar, and kneels on the edge of the predella to receive communion, and having received

¹ See part iii., chap. i., sect. iii., page 143.

communion he rises, genuflects, and goes to the celebrant's right where he remains until all have communicated. When the communion is over he turns with the celebrant to the altar, genuflects, and, when the celebrant has taken the ablutions, changes places with the sub-deacon, genuflecting on both sides of the celebrant. From this until the end of mass he observes the rules for a mass in presence of the Blessed Sacrament exposed.¹

The Sub-Deacon after the *Agnus Dei*, genuflects, and goes to the celebrant's right, where he again genuflects. At the *Domine non sum dignus*, he inclines towards the Sacred Host, and afterwards uncovers the chalice at the proper time, and genuflects with the celebrant. When the celebrant has consumed the Precious Blood he covers the chalice with the pall, genuflects, and changes places with the deacon, genuflecting again on arriving at the left of the celebrant. When the chalice containing the Host has been covered, and the ciborium uncovered by the deacon, the sub-deacon genuflects in company with the celebrant and deacon, and immediately retires to the highest step on the gospel side without turning his back towards the centre of the altar. Standing on this step he inclines profoundly towards the Blessed Sacrament on the altar, and recites the *Confiteor* along with the deacon, but in an undertone. When the celebrant has said *Indulgentiam* he goes to the front of the altar, and kneels on the edge of the predella, on the left of the deacon. Having received communion, he rises, genuflects with the deacon, and goes to the celebrant's left, where, turned towards the people, he remains until the conclusion of the communion. He then turns with the celebrant to the altar, genuflects, and having ministered the ablutions, omitting the usual kisses, he changes places with the deacon, taking care to genuflect before leaving the epistle side, and after arriving at the gospel side. The remaining ceremonies are those of a mass in presence of the Blessed Sacrament exposed.²

The Master of Ceremonies has merely to note the few points

¹ See *loc. cit.*, page 145.

² *Ibidem.*

of difference already referred to between the mass of Holy Thursday and the ordinary solemn mass. Just before *Domine non sum dignus* he carries the second chalice with its coverings to the altar. At the communion he provides stoles for the priests, and either hands them himself to the priests, as they come up, or appoints another to this office. After the communion he reminds the thurifers to prepare the censers for the procession, and the sub-deacon, who is to act as cross-bearer to put on his vestments. He sees also that the candles for the procession are distributed to the clergy, and that the candles are lighted on the Altar of Repose.

The **Acolytes** assist at the communion of the clergy. One of them holds the communion cloth along with the thurifer, while the other presents the stoles to the priests at the foot of the altar. After the communion they distribute candles to the clergy, and light the candles on the Altar of Repose, unless others are appointed for this.

The **Thurifer** during the communion of the clergy holds one end of the communion cloth. When the sacred ministers have communicated he withdraws the cloth to permit them to go up again to the right and left of the celebrant. When all have communicated he goes to the sacristy to prepare the censer for the procession. The choir is not saluted, and a genuflection on both knees is made each time he leaves the sanctuary for the sacristy, and each time he returns to the sanctuary.

The **Choir** observes the customary ceremonies up to the communion. After the *Domine non sum dignus* they proceed, two by two, to the middle of the choir, genuflect, and kneel in a double line extending from the altar steps to the extreme end of the choir, and remain kneeling until the deacon has recited the *Confiteor*.

If the number of communicants is too large to permit all to find place in the middle of the choir, the juniors or those occupying the last benches will remain, and kneel in their places. When the celebrant has said *Ecce Agnus Dei, &c.*, all rise and proceed, two and two, to receive communion.

The priests wear stoles which are handed to them at the foot of the altar by acolytes, and communicate after the deacon and sub-deacon of the mass. When the first two have received communion they retire slightly, to leave room for the two who follow, descend the steps, keeping their faces towards the Blessed Sacrament, genuflect at the foot of the altar, return to their places in choir, and remain standing; each succeeding two act similarly, and all stand to the end.

THE PROCESSION.

The Celebrant having read the last Gospel, genuflects at the centre of the altar, and goes to the bench by the lateral steps. Standing at the bench, with his face to the altar, he is divested of chasuble and maniple, and vested in cope. He then proceeds to the foot of the altar between the sacred ministers, genuflects on both knees on the pavement, and kneels on the first step to say a short prayer. This ended, he rises, puts incense into the two censers without blessing it, again kneels, and incenses the Blessed Sacrament in the usual manner. The humeral veil is put on his shoulders as soon as he has handed the censer to the deacon, and immediately he rises along with the sacred ministers, and ascends the steps. Arrived on the highest steps the celebrant kneels on the edge of the predella, and receives from the deacon the chalice containing the host. He grasps the stem of the chalice with his left hand, and places the right on the top of it. The deacon, having covered the chalice and the celebrant's hands with the ends of the humeral veil, and returned to his place at the celebrant's right, the latter with the sub-deacon rises, and all go up to the predella, and turn towards the people.

When the procession is moving off, the celebrant, at a signal from the master of ceremonies, descends the steps, takes his place under the canopy, and accompanies the procession to the Altar of Repose, reciting alternately with the sacred ministers psalms or hymns. Having arrived at the altar, the celebrant ascends the steps, hands the chalice to

the deacon, and immediately adores the Blessed Sacrament by genuflecting on one knee on the predella. He then descends, kneels on the lowest step, and at the *Genitori genitoque*, rises, puts incense into the censer, and again incenses the Blessed Sacrament. When the clergy have retired from the chapel the celebrant rises, genuflects on both knees, and goes directly to the sacristy, preceded by the cross-bearer and acolytes, and accompanied by the sacred ministers and master of ceremonies.

The Deacon genuflects at the centre of the altar after the last Gospel, and goes to the bench, where, standing, with his face towards the altar, he assists the celebrant to change his vestments, and then lays aside his own maniple. He walks at the right of the celebrant to the foot of the altar, genuflects on both knees on the pavement, and kneels for a short time on the first step. He assists as usual while incense is put into the two censers, and hands one of them to the celebrant to incense the Blessed Sacrament. The deacon should bear in mind that he is to omit the customary salutations when giving anything to, or receiving anything from, the celebrant. As soon as the humeral veil has been fastened round the celebrant's shoulders the deacon rises with him and ascends the steps; but instead of stopping on the highest step, as the celebrant and sub-deacon do, he ascends the predella, genuflects on one knee, and taking the chalice containing the Host with his left hand round the stem, and his right under the foot, he presents it to the celebrant, who receives it kneeling on the edge of the predella. The deacon then genuflects towards the Blessed Sacrament, covers the chalice and the celebrant's hands with the ends of the humeral veil, and immediately goes to his place at the right of the celebrant. He accompanies him to the predella, and turns with him towards the people, but so as to keep on his right. At the proper time he descends the steps, holding back the border of the celebrant's cope, and walks thus to the Altar of Repose, reciting psalms or hymns alternately with the celebrant.

Having arrived at the Altar of Repose the deacon ascends the steps, kneels on the predella, and receives the chalice from the hands of the celebrant. He remains kneeling until the celebrant has adored the Blessed Sacrament, and then rising he reverently places the chalice in the urn or ornamental tabernacle prepared for its reception, but does not close the door. Having again genuflected on one knee on the predella, he kneels beside the celebrant on the lowest step. At the *Genitori genitoque* he assists at the incensation of the Blessed Sacrament, and having restored the censer to the thurifer, goes up to the predella, genuflects on one knee, closes and locks the door of the tabernacle, and having repeated the genuflection on the predella, kneels again beside the celebrant.

At the proper time he rises, genuflects on both knees, and goes to the sacristy, walking by the side of the celebrant, and holding back the border of his cope.

The Sub-Deacon after the last Gospel, goes to the centre of the altar with the celebrant, genuflects, and proceeds to the bench. While at the bench he stands facing the altar, and assists in removing the celebrant's chasuble and maniple, and in putting on the cope, and having laid aside his own maniple he accompanies the celebrant to the centre of the altar, and as the celebrant is vested in cope, he walks by his side and raises the border of the cope with his right hand. On the pavement, in front of the altar, he genuflects on both knees kneels for a short time on the lowest step, and assists as usual at the incensation of the Blessed Sacrament. The celebrant having handed the censer to the deacon, the sub-deacon assists in fastening the humeral veil on his shoulders, and this done he ascends the steps with him, and kneels by his side on the edge of the predella, and when the celebrant has received the chalice from the deacon, the sub-deacon accompanies him to the predella, and still keeping on his left, turns with him towards the people.

During the procession the sub-deacon is directed to recite psalms or hymns alternately with the celebrant. Arrived

at the Altar of Repose, he goes up the steps along with the others, and when the celebrant has adored the Blessed Sacrament he descends with him, and kneels on the lowest step. During the singing of the *Tantum ergo* he assists as usual while the Blessed Sacrament is being incensed, and having made a double genuflection, he walks by the side of the celebrant to the sacristy.

The Master of Ceremonies during the reading of the last Gospel directs the cross-bearer, acolytes, and the thurifers to be in readiness. He assists the celebrant while changing his vestments, and, if necessary, reminds him and the sacred ministers not to turn their backs to the altar while at the bench. When the sacred ministers go to the foot of the altar he follows them with the thurifers, having previously directed the cross-bearer and acolytes to the middle of the sanctuary or the entrance to the choir. He genuflects on both knees, and, rising up, assists as usual while incense is put into the censers. While the celebrant incenses the Blessed Sacrament the master of ceremonies takes the humeral veil from the credence, and when the incensation is over puts it on the celebrant's shoulders.

As soon as the celebrant, holding the chalice, turns towards the people, the master of ceremonies directs the chanters to begin the *Pange lingua*, and the cross-bearer and acolytes to begin to move. At this time, if not before, he will have the birettas of the sacred ministers brought to the chapel of Repose. When the procession arrives at the chapel he directs the cross-bearer and acolytes to halt at such distance from the altar as will leave space for the entire procession between them and the altar. He will likewise direct the chanters who follow the cross immediately, to range themselves in two lines, stretching from the place where the cross-bearer stands towards the altar, the juniors being next the cross. The other clergy should be directed to continue these lines so that the seniors may be next the altar. When the celebrant has descended to the foot of the altar, after consigning the chalice to the deacon, the master of ceremonies removes the

humeral veil, and when the first stanza of the *Tantum ergo* has been sung he assists in replenishing one of the censers. After the deacon has closed the tabernacle he notifies the clergy to extinguish their candles and retire, and when all have retired he gives a signal to the sacred ministers to depart also. He genuflects with them on both knees, directs the cross-bearer and acolytes to go in front, and himself carries the birettas to the entrance of the chapel, where he hands them to the sacred ministers.

The Cross-bearer having made a short thanksgiving after receiving Holy Communion, goes to the sacristy, and vests in amice, alb, cincture, and white tunic. At the conclusion of the last Gospel he proceeds to the sanctuary, genuflects on both knees in front of the altar, and goes to the credence, beside which the processional cross should stand. This he takes in his hands, and turning towards the altar, remains near the credence until the sacred ministers, having changed their vestments, are proceeding to the altar. Simultaneously he too moves to the place in the middle of the sanctuary or at the entrance to the choir, where he is to stand facing the altar during the incensation of the Blessed Sacrament.

The Celebrant having turned towards the people, bearing in his hands the chalice containing the Host, the cross-bearer, without genuflecting, turns and proceeds slowly towards the chapel of Repose, keeping the figure on the cross in front. Having entered this chapel—or before entering, according to the size of the chapel and the number of clergy taking part in the procession—he halts on the gospel side, at such distance from the altar as will allow space for the members of the procession between him and the altar, and turns so that the procession shall pass in front of him. He does not kneel with the clergy at the approach of the Blessed Sacrament, but when all have passed, he turns towards the altar, and remains standing there until the tabernacle has been closed. He then turns as before, and permits the clergy to pass out, he himself remaining with the acolytes to conduct the celebrant and sacred ministers to the sacristy. These having genuflected

in front of the altar after the departure of the clergy, the cross-bearer turns and walks directly to the sacristy.

The **Acolytes** take up their candles after assisting the sacred ministers to change their vestments, and accompany the sub-deacon to the middle of the sanctuary, one on his left, and the other on his right. Here they stand facing the altar until the celebrant, carrying the Blessed Sacrament turns towards them, when having genuflected, they turn with the cross-bearer in the direction which the procession is to take to the chapel of Repose. At or near the entrance to this chapel they stop, retire somewhat towards the gospel side, to permit the procession to pass, and face the epistle side, so that the procession shall pass in front of them. All the time they remain right and left of the cross-bearer. Like the cross-bearer, the acolytes do not kneel; and when the Blessed Sacrament has passed they turn to face the altar; but again take up their former position to allow the clergy to pass out. When the clergy have all departed, they walk on either side of the cross-bearer to the sacristy, in front of the celebrant and sacred ministers, having genuflected on both knees before leaving the chapel.

The **Thurifers** come to the sanctuary immediately after the last Gospel, genuflect on both knees in front of the altar, but do not salute anyone. When the celebrant and sacred ministers have said a short prayer at the foot of the altar, the thurifers approach to have their censers replenished, and one of them gives his to the deacon to be presented to the celebrant for the purpose of incensing the Blessed Sacrament. During the procession they walk in front of the celebrant, one on each side, and keep their faces towards him. They swing their censers slowly and gracefully, the one at the celebrant's right using his left hand, the other his right. Arrived at the Altar of Repose they cease to swing them, and at the *Genitori genitoque*, one of them has incense put into his censer, and gives it as usual for incensing the Blessed Sacrament. Having received it again, he and his companion go to the centre of the altar, genuflect on both knees, and carry their censers to the sacristy.

The Choir may sit with heads uncovered while the celebrant changes his vestments at the bench. If, however, their numbers are considerable, it will be necessary for them, at this time, to begin to form in processional order, and to have their candles lighted. But whether they remain in their places, or arrange themselves in the sanctuary, they kneel, facing the altar, while the celebrant incenses the Blessed Sacrament; and as soon as he has received the chalice from the deacon and turned towards them, two chanters, still kneeling, intone the *Pange lingua*. Then all rise, and having genuflected on both knees, take their places in order behind the cross-bearer, the chanters first, then the clergy, *juniores priores*, and all continue the *Pange lingua* up to the *Tantum ergo* exclusively.¹ Having come to the chapel of Repose, the clergy arrange themselves in two lines, right and left of the entrance, the juniors being nearest the cross-bearer, who remains next the entrance, and the seniors as they arrive taking their places in order towards the altar, so that those immediately in front of the Blessed Sacrament in the procession may be nearest the altar.

When the celebrant has handed the chalice to the deacon, the choir sing the *Tantum ergo*, and when, at the conclusion of the hymn, the tabernacle has been closed, all extinguish their candles, rise, genuflect on both knees, and return to their places in the order in which they came.

The Torch-bearers remain kneeling in the sanctuary till the beginning of the last Gospel, unless while they themselves receive Communion. At the beginning of the last Gospel they rise, and in due time, having first genuflected on both knees, they take their place in the procession immediately in front of the canopy. They kneel around the Altar of Repose until the tabernacle is closed, when they extinguish and deposit their torches, and return to choir with the other clergy.²

¹ Martinucci, l. 2, c. 25, n. 48.

² De Herdt, *Praxis Pontif.*, tom. 3, n. 46.

THE VESPERS AND THE STRIPPING OF THE ALTARS.

When the clergy have returned to their places in choir from the chapel of Repose, without sitting down or previously kneeling, they recite the *Pater Noster* and *Ave Maria* in an undertone. Then one of the THE VESPERS. chanters recites the first antiphon, the second begins the first psalm, and all in choir sit. At the conclusion of each psalm the chanters, and they alone, rise to recite the antiphons and the beginning of the following psalm. At the beginning of the *Magnificat* all stand up, sit again during the repetition of the antiphon, and kneel to say the antiphon *Christus factus est*, the *Pater Noster* and *Miserere*, the former in an undertone, the latter in an audible but subdued tone. At the conclusion of the psalms, the presiding priest recites without *Oremus*, the prayer *Respice quæsumus*, after which all rise and turn towards the altar.

In the meantime the celebrant and the sacred ministers prepare themselves in the sacristy for the ceremony of stripping the altars. For this ceremony the celebrant is vested in amice, alb, cincture, and THE STRIPPING OF
THE ALTARS. violet stole; the deacon is similarly vested, but that he wears the stole differently; the sub-deacon has the amice, alb, and cincture. They depart from the sacristy so as to reach the sanctuary just as the clergy stand up after the above prayer, *Respice quæsumus*. In front walk two acolytes, with hands joined before their breasts, next the master of ceremonies, then the sub-deacon, deacon, and celebrant, singly, each wearing his biretta, and having his hands joined in front. Arrived at the proper place all form in line, the acolytes at the extreme right and left; the deacon takes the celebrant's biretta with the usual salutations, hands it, together with his own, to the master of ceremonies, who receives the sub-deacon's also; then all salute the choir in the customary manner, and proceed to the foot of the altar, where they make the proper reverence. The celebrant and sacred ministers go up to the predella, while the acolytes go

to the sides and ascend to the highest step. The celebrant then intones in a medium voice, but without singing, the antiphon *Diviserunt sibi*, which the choir continues in the same manner. After the antiphon the choir continues the psalm *Deus meus respice*, which they recite so as not to conclude it until the stripping of the altars has been completed.

The celebrant, having intoned the antiphon, removes the altar cloths with the assistance of the sacred ministers, while the acolytes take away the charts, &c. Nothing is allowed to remain on the altar but the candlesticks and the cross. The carpets are also removed from the sanctuary, and the covering from the benches. During this time the celebrant recites alternately with the ministers the psalm which the choir are reciting.

The high altar having been stripped, the celebrant accompanied by the others goes to strip the remaining altars. At the foot of the high altar they salute the cross with the proper reverence, turn round and salute the choir, and proceed first to the altar nearest the gospel corner of the high altar, and thence to the other altars, one after another, finishing with that nearest to the high altar on the epistle side. Where there are a number of altars to be stripped, one or more priests, vested in surplice and violet stole, may strip some of them. Should the ministers pass by the Altar of Repose during the ceremony they genuflect on both knees.

When all the altars have been stripped, the celebrant and ministers return to the front of the altar, and remain standing on the pavement until the psalm is concluded and the antiphon repeated. Then, having saluted the cross, they go to the sacristy after the clergy, who leave in the usual order, and with the customary reverence to the cross to the high altar, or to the Altar of Repose, if it is in sight.

SECTION II.—THE CEREMONIES IN SMALL CHURCHES.

The altar is adorned as for a solemn feast. The colour of the antependium and tabernacle veil is white, and white is also the veil which covers the cross on the altar. The missal is on its stand at the epistle corner. THE PREPARATIONS.

On the credence are the following requisites:—1. The chalice for the mass, prepared as usual, but with two instead of one large Host on the paten. The veil and burse are white. 2. A second chalice, in which the Host to be preserved is to be placed after the communion of the celebrant, with pall, paten, and veil of white silk, and a ribbon of the same material and colour. 3. A ciborium containing particles for the communion of the people. [These are to be placed on the credence only, in case one of the clerks or attendants has the right or privilege of handling the sacred vessels; otherwise they are brought to the altar in the usual way by the celebrant himself.] 4. The cruets and finger-towel. 5. The censers and incense-boat (either here or in the sacristy). 6. A white humeral veil, and a cope of the same colour. 7. A rattle to supply the place of the bell.

In the sanctuary are the processional cross, covered with a violet veil, and the canopy for the procession to the Altar of Repose.

In the sacristy are prepared—1. Soutanes and surplices for the three clerks. 2. Amice, alb, cincture, white maniple, stole, and chasuble. 3. A violet stole for the ceremony of stripping the altars. 4. Candles and torches for the procession.

In the chapel of Repose, which should be at some distance from the altar, where mass is celebrated, but may be within the sanctuary, is prepared an altar, called the Altar of Repose. This altar is richly and tastefully decorated, and a large number of candles are placed on it and about it. At the centre of it is placed a highly ornamented tabernacle, or urn, or capsule, as it is indifferently called, for the reception of

the Blessed Sacrament. Inside this tabernacle a corporal is spread, and another is spread on the altar.

THE MASS.

The Celebrant of the mass of Holy Thursday omits the psalm *Judica*, and consecrates two large Hosts. In other respects the mass of this day up to the consumption of the Precious Blood does not differ from the mass of any other day. Having consumed the Precious Blood and covered the chalice, the celebrant uncovers the second chalice, places it on the corporal, and puts the Host into it. He then covers it with the pall, the paten (with the concave part downwards), and the white veil. This veil, which should be soft and pliable, he gathers about the stem of the chalice, and secures it with the ribbon. If the chalice used in the mass must be used also for preserving the Host, it is purified and wiped in the ordinary way, and at the usual time. After putting the Host into the chalice in this case the celebrant purifies his fingers in the vessel kept on the altar for that purpose.

Communion is given as usual, and during the remainder of the mass the celebrant observes the directions given for mass in presence of the Blessed Sacrament. Having returned to the altar after giving communion to the people and placed the ciborium in the tabernacle he receives the first ablution in the chalice, and having consumed it genuflects, and goes to the epistle corner for the second ablution. When he returns to the centre he again genuflects, takes the ablution, wipes and covers the chalice as usual. This done he again genuflects, and goes to read the *Communion*. When he returns to the middle of the altar to say *Dominus vobiscum*, he genuflects, kisses the altar, and retiring slightly towards the gospel side, turns towards the people, as when saying *Misereatur* and *Indulgentiam* before giving communion. He turns again to the altar, repeats the genuflection, and goes to read the *Post-communion*, after which, with the same reverences as before, he says *Dominus vobiscum*, and *Ite, missa est*. When he turns to the altar to say the prayer *Placeat* he genuflects, says the

prayer, kisses the altar, says *Benedicat vos*, again genuflects, and turns, as before, when saying *Dominus vobiscum*, to give the blessing. He does not complete the circle as usual, but turns by his left to the chart, without going to the middle or genuflecting. At the words *et verbum caro factum est* he genuflects towards the Blessed Sacrament. Having read the Gospel he returns to the middle of the altar, genuflects, and goes to the bench or credence to change his vestments for the procession.

The Clerks' duties in the mass of Holy Thursday are precisely the same as in any other mass, except that the bell is rung during the recital of the *Gloria in excelsis*, and not afterwards. At the *Sanctus*, the consecration, and the *Domine non sum dignus*, the rattle is used instead of the bell. During the last Gospel the first clerk prepares the censer and incense boat.

THE PROCESSION AND THE STRIPPING OF THE ALTARS.

The Celebrant having laid aside the chasuble and maniple and assumed the white cope goes to the front of the altar, genuflects on both knees on the pavement or floor of the sanctuary, and then kneels for a short time on the first step. Having said a short prayer he rises, puts incense into the censer without blessing it, and again kneeling, incenses the Blessed Sacrament in the usual way. The humeral veil is now put on his shoulders by one of the clerks, and he goes up to the predella, genuflects, takes the chalice containing the Blessed Sacrament by the knob with his left hand, and places his right on the top of it. One of the clerks draws the ends of the veil over both hands as well as the chalice. The celebrant then turns towards the people, and begins the hymn *Pange lingua*. He intones it if there is a choir to sing it; or if it is to be recited, he merely repeats the words aloud.

He will have taken care to arrange beforehand who are to carry the canopy and the torches, as well as the order

and direction of the procession, and the numbers who are to take part in it. The following is the order prescribed by the *Memoriale Rituum*, but may be modified to suit local circumstances. In front is carried the banner of the Blessed Sacrament, then follow the members of the sodalities of the parish, or a few selected from them. Where no sodalities exist, a few respectable men carrying lighted candles follow the banner. After these is the third clerk with the processional cross, the figure on which he keeps turned in the direction in which the procession moves. Lastly comes the celebrant himself, carrying the Blessed Sacrament, and walking beneath the canopy carried by one or more men of the parish, the most distinguished for virtue and position. By the celebrant's side walks the second clerk, and in front of him is the first, who continues to incense the Blessed Sacrament during the entire procession, or rather to incense the pavement over which the Blessed Sacrament is carried.¹ Those who take part in the procession so arrange themselves in the chapel of Repose or in front of the Altar of Repose, that the celebrant and those immediately about can conveniently reach the altar.

Arrived at the Altar of Repose the celebrant places the chalice on the corporal, genuflects on the predella, and descends the steps, and kneels on the lowest, where the humeral veil is removed. He then rises, puts incense into the censer without blessing it, and incenses the Blessed Sacrament. After this the *Tantum ergo* is recited by the celebrant or sung by the choir; the celebrant puts the Blessed Sacrament into the tabernacle, and secures the door, and having descended the steps, he kneels, says a short prayer, rises, genuflects on both knees, and returns to the altar. He now removes the Blessed Sacrament from the high altar to the Altar of Repose, or some other suitable place, and in doing so observes the customary ceremonies. Having completed this he goes to the sacristy, puts off the cope, and

¹ Vavasseur, part 6, sect. 2, chap. 7, act 4.

exchanges the white stole for a violet one, and, accompanied by the clerks, returns again to the sanctuary to strip the altars. Having laid aside his biretta, and genuflected to the cross, he goes up the steps with the clerks, and while stripping the altar with their assistance he recites the antiphon, *Diviserunt sibi vestimenta mea, et super vestem meam miserunt sortem*, with the psalm, *Deus, Deus meus, respice in me*, &c. After stripping the high altar he proceeds to strip the other altars of the church, continuing to recite the psalm; and when he has stripped the altars, and finished the psalm, he returns to the sacristy.

The Clerks assist the celebrant while he changes his vestments in preparation for the procession. When he has put on the cope the second clerk accompanies him to the foot of the altar, genuflects on both knees, and then kneels on the pavement by the side of the celebrant. The first clerk follows them to the front of the altar carrying the censer and the incense-boat, genuflects on both knees, and remains kneeling until the celebrant rises to put incense into the censer. Having received the censer after the Blessed Sacrament has been incensed, he stands facing the altar until the celebrant descends with the Blessed Sacrament. After the incensation the second clerk puts the humeral veil on the celebrant's shoulders, and like the first stands facing the altar until the celebrant descends. During this time the third clerk takes the processional cross, and comes to the centre of the sanctuary, and when the celebrant intones or recites the first words of the *Pange lingua* he turns round and moves slowly in the direction marked out for the procession to the Altar of Repose. The second clerk when the celebrant descends to the foot of the altar takes his place at his right hand, and recites with him the *Pange lingua*, unless it be sung by the choir. The first clerk walks in front of the celebrant, and gently swings the censer as if incensing the way along which the Blessed Sacrament is borne. When the celebrant has placed the chalice on the Altar of Repose, the second clerk removes the humeral veil,

and the first approaches with the censer. After the incensation they return to the altar, the thurifer and cross-bearer in front, and the remaining clerk by the side of the celebrant, or immediately before him, carrying the humeral veil.

If the ciborium is to be removed, the first and third clerks provide themselves with torches or candles, the second puts the humeral veil on the celebrant's shoulders. The two torch-bearers walk in front of the celebrant to the place where the Blessed Sacrament is to be deposited, and the second clerk by his side. The clerks also assist the celebrant while he strips the altars, and recite alternately with him the antiphon and psalm, provided they are able to do so in an intelligent manner

CHAPTER VII.

GOOD FRIDAY.

SECTION I.—THE SOLEMN CEREMONIES.

The High Altar remains from the ceremony of Holy Thursday stripped of everything except the candlesticks and the cover. In the candlesticks on Good Friday morning are candles of unbleached wax, and the cross is covered with a purple or black veil. On the second step of the altar, in front, are arranged three cushions covered with purple cloth. One of them is placed opposite the centre of the altar, the others at a suitable distance on each side of the first. In a convenient place is prepared a strip of violet-coloured carpeting for use during the adoration of the cross, together with a long silk veil either entirely white, or white mixed with purple, to spread over the cushion on which the cross lies during the adoration. The processional cross is in its usual place, and the lecterns are arranged for the singing of the Passion.

The credence is covered with a white cloth, which, however, does not hang over the sides, but merely covers the surface of the table. On or convenient to it are the following requisites:—1. A black veil for the chalice. 2. A burse of the same colour, with corporal pall and purificator. 3. Two cruets with wine and water. 4. A small vessel of water in which the celebrant may purify his fingers, if necessary. 5. An altar cloth, neatly folded. 6. Two candlesticks for the acolytes, with candles of unbleached wax, but unlighted. 7. A missal for the celebrant on its stand, and another for the ministers. 8. A broad black stole for the deacon. 9. A censer and incense-boat.

In the Sacristy are prepared—1. Black vestments for the

celebrant and the sacred ministers ; for the latter, however, folded chasubles are put instead of the dalmatic and tunic. 2. For the deacons who sing the Passion, amices, albs, cinctures and black stoles. 3. For the sub-deacon, who carries the processional cross, amice, alb, cincture, and black chasuble folded.

In the chapel of Repose are six or eight torches, candles for the clergy, the canopy and *ombrellino*, and a white humeral veil, and on the altar is spread a corporal.

THE CEREMONIES AS FAR AS THE UNVEILING OF THE CROSS
EXCLUSIVE.

The Celebrant, having vested, proceeds to the altar as usual, and having arrived there, and handed his cap to the deacon he first makes a profound reverence to the cross, and then kneeling on the pavement prostrates himself on the cushion arranged for the purpose. After a little while, at a signal from the master of ceremonies, he rises, ascends the steps, kisses the altar, and goes to the missal at the epistle corner. He reads in a low tone the Lesson, *Hæc dicit Dominus*, and the Tract which follows it, and may then go to the bench, while the choir sings the Tract.

When the choir ceases he sings *Oremus*, and does not genuflect when the deacon sings *Flectamus genua*, either at this time or afterwards. He sings the prayer, reads in a low tone the Lesson and Tract, and may again sit during the singing of this Tract also. He reads the Passion at the epistle corner. At the words *tradidit spiritum* he does not kneel or genuflect, and after the words *in quem transfixerunt*, he inclines profoundly towards the cross on the altar, says *Munda cor meum*, without *Jube Domine*, and reads the remainder of the Passion.¹ Having read the Passion he turns towards the deacons, who are singing it, and kneels when the words *tradidit spiritum* are sung. He does not bless the deacon before going to sing the last part of the Passion; neither does he kiss the book, nor receive incense.

¹ Martinucci, c. 26, n. 34.

When the sacred ministers, after the conclusion of the Passion, have taken their places behind him, the celebrant commences to sing the monitions. The first part of each one he sings with hands joined, the remainder with hands extended. At the second *Oremus* he extends and joins his hands and bows to the cross as usual. He omits, of course, the prayer for the Roman emperor.

The Deacon vests in amice, alb, cincture, black manipule, stole and folded chasuble, and goes, as usual, to the altar. Having handed his own and the celebrant's birettas to the master of ceremonies, he genuflects at the foot of the altar, then kneels on the pavement and prostrates himself, using the cushion placed on the altar steps to support his head and arms. At a signal from the master of ceremonies he rises, ascends to the predella along with the celebrant, genuflects when the celebrant kisses the altar; and when he goes to the missal, the deacon takes the place which he should occupy during the *Introit* of an ordinary solemn mass.

If the celebrant goes to the bench during the singing of the Tract, the deacon, of course, accompanies him; but if he remains at the altar, the deacon moves into the position behind the celebrant, which he should occupy during the prayers in a solemn mass. When at the conclusion of the Tract the celebrant sings *Oremus*, the deacon sings *Flectamus genua*, genuflects, and stands up again when the sub-deacon sings *Levate*. He stands at the celebrant's right while he reads the second Lesson and Tract, and again accompanies him to the bench.

While the celebrant reads the Passion, the deacon stands, as at the *Introit*; but as soon as the celebrant has finished he goes right behind him, and turns with him towards the deacons, who sing the Passion. At the words *tradidit spiritum* he kneels facing the altar, and when the deacons have concluded their part he goes to the bench, changes the folded chasuble for the broad stole, receives the book from the master of ceremonies, carries it to the altar, with the customary reverences, and kneels on the edge of the predella

to say *Munda cor meum*. He does not say *Jube Domine*, nor kneel to receive the celebrant's blessing, but having taken the book from the altar, he goes to sing the last part of the Passion in the place where the Gospel is usually sung. He neither signs himself nor the book, nor does he incense the book. Having concluded the Passion he goes to his place behind the celebrant, and sings *Flectamus genua* before the prayers.

The Sub-deacon, vested in amice, alb, cincture, black maniple and folded chasuble, goes to the altar in the usual manner, and having genuflected at the foot of the altar, he prostrates himself at the celebrant's left. He rises at a signal from the master of ceremonies, ascends the steps with the celebrant, genuflects¹ on the predella, and goes directly to the place where the sub-deacon stands at the *Introit* in a solemn mass. If the celebrant does not go to the bench when he has read the Tract, the sub-deacon takes his place behind him, in a line with him and the deacon. Standing in this position, he genuflects, when the deacon sings *Flectamus genua*, and having himself sung *Levate* he stands erect. He then goes to the bench, divests himself of the chasuble, receives the book from the master of ceremonies, and, having made the usual reverences to the altar and the choir, reads the Lesson, *In diebus illis ; Dixit Dominus ad Moysen*. At the conclusion of the Lesson he repeats the reverences, hands the book to the master of ceremonies, resumes his chasuble, and his place as at the *Introit*. He stands in the same place during the reading of the Passion, but when the celebrant turns towards the deacons, who are singing the Passion, the sub-deacon puts himself in line with him and the deacon. At the words *tradidit spiritum* he kneels, with his face towards the altar, and when the deacons have concluded he goes to the gospel side to await the deacon. He accompanies the deacon to the place where the Gospel is usually sung, holds the book, but does not carry it at the

¹ Baldeschi, Part iv., ch. ii., n. 11. Vavasseur, Part xiii., n. 887.

end to the celebrant; instead, he hands it at once to the master of ceremonies, and goes directly to his place behind the celebrant. Each time the deacon sings *Flectamus genua* the sub-deacon genuflects, sings *Levate*, and stands erect again.

The Master of Ceremonies receives the birettas of the celebrant and sacred ministers at the foot of the altar, genuflects, and carries them to the bench. With the assistance of the acolytes he spreads a single cloth on the altar, and places the missal on its stand at the epistle side. He then returns to his place *in plano*, and kneels for a brief space. When the sacred ministers have lain prostrate for about the time required to recite the psalm *Miserere*, the master of ceremonies rises, and gives them a signal to rise also. In the meantime the second master of ceremonies invites the cleric appointed for the purpose to come to the sanctuary, hands him the missal, and when the sacred ministers have gone up to the altar, conducts him to the centre of the altar, genuflects, and salutes the choir with him, and stands by his side while he reads the first Lesson in the place where the sub-deacon reads the Epistle.

If the celebrant sits during the singing of the Tract the master of ceremonies invites him to return to the altar when the choir are singing the concluding words. He assists the sub-deacon to divest himself of the folded chasuble, while the celebrant sings the prayer, hands him the book, and makes with him the customary reverences to the altar and the choir. When the singing of the Passion is concluded, he assists the deacon to take off the chasuble and put on the broad stole, hands him the book, and accompanies him as usual to the place where the Gospel is usually sung. He receives the book from the sub-deacon immediately after the deacon has finished, and, having placed it on the credence, he goes to the celebrant's right, where he remains during the singing of the monitions. He gives notice to the deacon to sing *Flectamus genua*, and genuflects along with him.

The Acolytes walk as usual in front of the procession

from the sacristy to the altar, but without their candles. They genuflect along with the sacred ministers, and when these prostrate themselves, the acolytes kneel for a short time. Then rising they take the altar-cloth from the credence, arrange it on the altar, and place the missal on its stand at the epistle corner. When the celebrant and ministers rise the acolytes immediately remove the cushions, to make way for them to ascend the steps. After this they retire to the credence. They should be ready to lend their assistance to the sacred ministers while laying aside the chasubles and assuming them again. When the Passion has been sung they go to the front of the altar, without their candles, and having there genuflected with the others, and saluted the choir, they proceed, as usual, to the place where the Gospel is sung. During the singing of the monitions they stand at the credence and genuflect with the rest.

The Choir enter as usual on Good Friday. As soon as the celebrant and sacred ministers kneel to prostrate themselves, the clergy kneel also, and remain kneeling while the prostration lasts. They sit while the lector reads the first Lesson, and while the chanters sing the Tract which follows. At the conclusion of the Tract they rise and turn towards the altar, genuflect when the deacon sings *Flectamus genua*, and remain standing during the singing of the prayer. They again sit during the second Lesson and Tract, and rise for the Passion. It should be remarked that it is not necessary to sing the whole of this Tract. A few verses will suffice.

At the words *tradidit spiritum* all in choir kneel. They sit while the deacon is preparing to sing the concluding portion of the Passion, and rise to return his salute. They remain standing, turned towards the altar, while he is singing and during the monitions, and each time that *Flectamus genua* is sung they genuflect.

THE UNVEILING AND ADORATION OF THE CROSS.

The Celebrant, having finished the prayers, goes directly to the bench, lays aside the chasuble and maniple,¹ and returns to the epistle corner, where he stands facing the people. He receives the cross from the hands of the deacon, and holding it erect, the figure towards the people, he uncovers the top of it as far as the transverse bar. Then, raising it to the height of his breast, he sings, *Ecce lignum crucis* at such a pitch that he can without difficulty raise it each of the other times that he has to sing these words. He continues the antiphon, assisted by the ministers, and when the choir sings *Venite adoremus* he alone does not genuflect. He now ascends the lateral steps, and stands at the place where the celebrant reads the Introit, and here he uncovers the right arm of the cross, raises it somewhat higher than before, and again sings at a higher pitch *Ecce lignum crucis*. At the centre of the altar he removes the veil entirely from the cross, which he elevates as before, but higher, and repeats *Ecce lignum crucis* at a pitch still higher than the preceding.

The Choir having sung *Venite adoremus* the third time, the celebrant, holding the cross reverently in front of his breast, the figure next the people, goes down the front steps of the altar on the gospel side of the centre, and kneeling, places the cross on the cushion prepared for it, the foot of it being towards the people. Rising up he genuflects to the cross, and goes directly to the bench, where he puts off his shoes, and goes to adore the cross. When within about six paces of the cross he genuflects on both knees, and inclines his head profoundly, and may recite or reflect on the words: *Adoremus te Christi, et benedicimus tibi quia per sanctum crucem tuam redemisti mundum*. Having risen, he approaches still nearer to the cross, and repeats the genuflection and inclination, and a third time he genuflects on both knees immediately in front of the cross, and inclining forward, reverently kisses

¹ S. R. C., Sept. 15, 1736, n. 3906-4055, 4. De Herdt, *Praxis Lit.*, v. 3, n. 462.

the feet only of the crucifix. He rises, genuflects on one knee, and returns to the bench, where he puts on his shoes, and resumes his chasuble, maniple, and biretta. When the sacred ministers have returned after adoring the cross, the celebrant recites the *Improperia* alternately with them.

The Deacon at the conclusion of the prayers accompanies the celebrant to the bench, lays aside his maniple, and goes to the front of the altar, where, having genuflected, he remains standing until he receives the cross from the master of ceremonies. Holding the cross facing himself, he carries it *per planum* to the celebrant, and hands it to him with the front part of it, or figure, towards the people. He then goes to the celebrant's right, assists him to uncover the upper part of the cross, and when the celebrant has sung *Ecce lignum crucis*, he sings with him the remainder of the antiphon. When the choir sings *Venite adoremus* the deacon genuflects on both knees, and inclines towards the cross. The *Ecce lignum crucis*, with the remainder of the antiphon and the ceremonies just described are repeated at the epistle corner and at the centre of the predella. After the third *Venite adoremus* the deacon does not rise immediately, as on the other occasions, but remains kneeling until the celebrant has laid the cross on the cushion prepared for it. He then rises, genuflects to the cross, and goes by the shortest way to the bench.

While the celebrant is adoring the cross the deacon takes off his shoes, if such be the custom, and when the celebrant has returned, he, in company with the sub-deacon, proceeds to adore also. They genuflect on both knees three times, first at the distance of about six paces from the cross; secondly, midway between that and the cross; and thirdly, right in front of the cross. Along with the first two genuflections they make a profound inclination of the head, and on the third occasion they incline and kiss the feet of the crucifix—the deacon first. After this they return to the bench, put on their shoes, if they had removed them, and having assumed their maniples and birettas, they sit on each side of the celebrant, and read the *Improperia* alternately with him, and meanwhile

support the book before the celebrant, unless this office is discharged by an acolyte. The deacon, towards the end of the adoration, takes the burse containing a pall and corporal, and with a purificator on the top of it, carries it to the altar by the direct way, genuflects towards the cross, spreads the corporal, and, having repeated the genuflection, returns to his place.

The Sub-Deacon's duties during the adoration of the cross are sufficiently indicated in the section devoted to those of the deacon. Having laid aside the chasuble and maniple, after the prayers, he accompanies the celebrant to the epistle corner, assists him to uncover the cross, and joins in singing the remainder of the antiphon after the words *Ecce lignum crucis* have been intoned by the celebrant. When the choir sings *Venite adoremus* he kneels and inclines towards the cross. All this is repeated at the epistle corner and middle of the predella; and after the third genuflection the sub-deacon remains kneeling until the cross has been laid on the cushion, when he rises, genuflects on one knee, and goes to the bench. At the proper time he accompanies the deacon to adore the cross in the manner above described.

The Master of Ceremonies assists the celebrant and sacred ministers to unvest at the bench, and afterwards accompanies the deacon to the front of the altar. Having genuflected, he goes up, takes the cross, carries it to the foot of the altar, and hands it to the deacon, whom he again accompanies *per planum* to the epistle side. He genuflects on both knees each time the choir sings *Venite adoremus*, and after the third genuflection he accompanies the celebrant when going to lay the cross on the cushion. He kneels beside the celebrant, and assists him to arrange the cross, and fasten it, if necessary. Then rising, he genuflects along with the celebrant, and returns with him to the bench. There he assists him to put off his shoes and to put them on again after he returns from adoring the cross.¹

¹ De Herdt tells the master of ceremonies to accompany the celebrant when going to adore, but he is the only author we have seen who gives this direction. De Carpo says expressly that the celebrant proceeds alone, "solus."

As soon as the celebrant has returned the master of ceremonies admonishes the sacred minister to proceed together to adore the cross. After these the clergy are told by the second master of ceremonies to approach, two and two, and to make the required three genuflections and inclinations at suitable intervals. When the sacred ministers have returned to the bench and resumed their vestments—the sub-deacon the maniple and folded chasuble, but the deacon the maniple only—the master of ceremonies hands a book to the sub-deacon, from which the *Improperia* are to be recited; or, better still, has the book held before the celebrant by an acolyte. He himself adores the cross along with the members of the choir, and towards the end of the adoration he has the candles lighted on the altar, and the burse brought to it by the deacon. The master of ceremonies should bear in mind that from the unveiling of the cross the choir is not again saluted by any of the ministers.

The Acolytes assist the celebrant and sacred ministers to lay aside their vestments, and as soon as the celebrant has received the cross from the hands of the deacon one of them takes a book, opens it at the proper place, and holds it before the celebrant so that both he and the sacred ministers may be able to read from it. When the choir sings *Venite adoremus* he genuflects on both knees, and rising, he mounts the steps and holds the book as before. Having again repeated the genuflection, he goes to the middle of the altar and, after the third *Venite adoremus* he remains kneeling until the celebrant has placed the cross on the cushion. He rises, genuflects on one knee to the cross, and returns to his place.

The second acolyte goes to the gospel side of the altar, and receives the veil from the sub-deacon when it has been entirely removed from the cross, and afterwards removes the veil from the processional cross.

Both assist the celebrant and sacred ministers to put off their shoes, and to put them on again; both adore the cross together, and one of them afterwards holds the book before the celebrant for the *Improperia*, while the other, towards the

end of the adoration, lights the candles on the altar and those on the credence.

The Choir may sit while the celebrant and sacred ministers divest themselves of their maniples, &c., but all rise and turn towards the altar as soon as the celebrant receives the cross from the deacon. Each time the celebrant sings *Ecce lignum crucis* the choir responds at the same pitch, *Venite adoremus*, all at the same time kneeling and bowing the head profoundly towards the cross. After the third repetition of *Venite adoremus* they remain kneeling until the celebrant has arranged the cross on the cushion, when they stand up. At this time two chanters in the middle of the choir begin the *Improperia*.

When the sacred ministers have adored the cross, the clergy approach, two and two, to adore it also. The first two genuflect on both knees at a distance from the cross of about six paces, incline the head profoundly, rise, and approach within half this distance of the cross, where they repeat the genuflection and inclination. They genuflect a third time, immediately in front of the cross, and bending reverently forward, kiss the feet of the crucifix. When the first two genuflect the second time, the two immediately behind them genuflect in the place where they genuflected the first time, and so on. Having adored the cross, each couple return to their places, and remain standing until all have adored. If the number in the choir be large, or if the people be present, one or more priests, vested in surplice and black stole, may present a cross to be kissed by them. They will approach as for communion, genuflecting and inclining twice before kneeling to kiss the cross.

THE PROCESSION.

The Celebrant uncovers, and kneels either on the pavement beside the bench, or on the altar step at the epistle side, while the deacon, after the adoration, places the cross on the altar. He then rises, goes with the ministers to the front of the altar, genuflects, and puts incense into one censer

without blessing it, again genuflects, and, having put on his biretta, proceeds in the rear of the procession to the chapel of Repose. At the entrance to the chapel he uncovers. Arrived at the altar, he genuflects on both knees on the pavement, and kneels on the first step. When the deacon has opened the tabernacle, the celebrant rises, puts incense into two censers, without blessing it, and, again kneeling, receives one of the censers from the deacon, and incenses the Blessed Sacrament. Having now fastened the humeral veil on his shoulders, he rises, mounts the steps, and kneels on the edge of the predella. In this position he receives the Blessed Sacrament from the deacon, and when the latter has adored, he rises, turns towards the people, and proceeds to the high altar between the sacred ministers, and covered by the canopy. He ascends the steps of the high altar on his arrival, consigns the Blessed Sacrament to the deacon, and kneels on the edge of the predella to adore. At this time the humeral veil is removed ; incense is put into one thurible when the deacon has descended, and the Blessed Sacrament is incensed as usual.

The Deacon, when all have adored the cross, having the master of ceremonies on his left, proceeds to the place where the cross is laid, genuflects on one knee, and then kneels to take up the cross. Having taken the cross, he rises, ascends to the predella, places the cross in the usual place, again genuflects, and returns directly to the bench. When the procession is nearly ready to move, the deacon accompanies the celebrant to the front of the altar, genuflects, assists in putting incense into one thurible, again genuflects, receives his biretta, and proceeds to the chapel of Repose behind the sub-deacon, and before the celebrant.

At the entrance to the chapel of Repose he removes his biretta, genuflects on both knees in front of the altar, rises, goes up to the altar, opens the tabernacle, and, having genuflected on one knee, descends to his place. He assists in putting incense into the censer, omitting, of course, the usual *oscula*, hands one of the censers to the celebrant, and holds

back the border of the cope while he is incensing the Blessed Sacrament. The deacon ascends the steps with the celebrant, genuflects on the predella, takes out the chalice containing the Blessed Sacrament, and hands it to the celebrant, and immediately genuflects to adore the Blessed Sacrament. Remaining at the celebrant's right, he turns towards the people, and proceeds, along with the celebrant, to the high altar, the steps of which he ascends as soon as he arrives; and, kneeling on the predella, he receives the chalice from the celebrant, and, when the celebrant has adored the Blessed Sacrament, he rises, places the chalice on the corporal, and, having untied the ribbon securing the veil, he genuflects, descends, and assists at the incensing of the Blessed Sacrament.

The **Sub-Deacon**, when the time has come for the procession to move off, goes to the front of the altar, at the left of the celebrant, genuflects, assists in putting incense into the censer, again genuflects, puts on his biretta, and takes his place in the procession immediately in front of the deacon. At the entrance to the chapel of Repose he puts off his biretta, genuflects on both knees when he reaches the foot of the altar, and then kneels on the lowest step at the celebrant's left. In due time he assists, as usual, at the incensing of the Blessed Sacrament, puts the humeral veil on the celebrant's shoulders, and walks at his left back to the high altar, raising the border of the cope. He ascends the steps of the high altar along with the celebrant, genuflects with him, removes the humeral veil, and assists at the incensing of the Blessed Sacrament.

The **Master of Ceremonies** arranges the procession in the usual order. When the celebrant and sacred ministers come to the front of the altar, incense is put into one censer only; but the second thurifer, having fire in his censer, walks beside the first at the head of the procession. Following the thurifers comes the cross-bearer, between two acolytes, with lighted candles; next the chanters; then the clergy, two and two; and lastly come the sub-deacon, deacon, and

celebrant, in single file, wearing their birettas, if the disposition of the place permits.

Arrived at the Altar of Repose, the master of ceremonies receives the birettas of the sacred ministers, genuflects on both knees, and, after a short prayer, brings up thethurifers, and assists at putting incense into both censers. After the Blessed Sacrament has been incensed, he puts the humeral veil on the celebrant, and sees that the canopy is in position, and that the clergy have their candles lighted. As soon as the celebrant turns round with the Blessed Sacrament, he directs the chanters to intone the *Vexilla Regis*, and the procession to move off. He removes the humeral veil from the celebrant's shoulders as soon as the latter has consigned the chalice to the deacon at the high altar, and then assists at the incensing of the Blessed Sacrament.

The Cross-bearer, if a sub-deacon, vests in amice, alb, cincture, and black chasuble, folded, and, at the conclusion of the adoration, comes to the sanctuary, takes the processional cross, and proceeds to the middle of the sanctuary between two acolytes. At the signal from the master of ceremonies, he turns round without saluting the altar, and follows thethurifers to the chapel of Repose. In the chapel of Repose he stands as on Holy Thursday, departs when the celebrant turns round with the Blessed Sacrament, and conducts the procession back to the high altar. Arrived at the high altar, he carries the cross to its place, without any reverence to the altar, and goes to the sacristy to unvest.

The Acolytes, when the deacon has replaced the cross on the altar, take their candles and accompany the cross-bearer to the middle of the sanctuary. They salute the altar before departing for the chapel of Repose; and in the chapel of Repose they act as on the preceding day. On their return to the high altar they carry their candles to the credence, without genuflecting to the cross on the altar, and kneel at the approach of the Blessed Sacrament.

The Thurifers, two in number, prepare their censers during the adoration of the cross, after they themselves have adored

it; and when the deacon has restored the cross to its place, they come to the sanctuary. One of them remains behind the cross-bearer and acolytes at the middle of the sanctuary, while the other goes to the foot of the altar, and has incense put into his censer by the celebrant. Having got his censer replenished, he joins his companion; both genuflect to the cross on the altar, and head the procession to the chapel of Repose. They proceed direct to the altar, genuflect on both knees, and retire to the epistle side. When the deacon has opened the tabernacle, the two thurifers rise and approach, one after the other, to receive incense in their censers. The second hands the censer to the deacon, and receives it back again as usual, and, as soon as the procession starts, they commence to incense the Blessed Sacrament, and continue as during the procession on the preceding day. At the high altar incense is again put into one censer, and the Blessed Sacrament incensed, and, after this, one of them genuflects on both knees in front of the altar, and carries his censer to the sacristy. The other remains near the credence.

The Choir kneels while the deacon replaces the cross on the altar, and then rises and begins to form the procession to the chapel of Repose. The order is the same as on Holy Thursday. In the chapel of Repose the clergy genuflect on both knees, and arrange themselves so that those highest in dignity shall be nearest the altar. They receive candles here, and have them lighted, and when the celebrant turns towards them with the Blessed Sacrament, they rise, genuflect, two and two, on both knees, and return to the high altar in the order in which they came. The chanters intone the *Vexilla Regis* as the procession is about to start. The procession moves on to the front of the high altar, or to the entrance to the choir from the sanctuary, where the clergy part as they arrive, and, without any reverence to the altar, go immediately to their places. They genuflect at the approach of the Blessed Sacrament. The torch-bearers kneel in front of the altar with their torches, and the canopy-bearers, having consigned the canopy to the clerics appointed to take charge

of it, may either return to their places or remain kneeling in the sanctuary. In either case they receive lighted candles.

THE MASS OF THE PRESANCTIFIED.

The Celebrant, having incensed the Blessed Sacrament, goes up to the predella and genuflects, and, when the deacon has uncovered the chalice, he takes it, and holds it in such a position that the Sacred Host will fall from it on the paten held by the deacon. Should the Host not fall freely from the chalice, he uses the finger and thumb of the right hand to remove it, and purifies them immediately. Having put the Host on the paten, he lifts the paten, and transfers the Host to the usual place on the middle of the corporal, and lays the paten also on the corporal. He does not bless the water which the sub-deacon puts into the chalice, nor does he say the prayer, *Deus qui humanæ*; but, having received the chalice from the deacon, he places it on the corporal without any form of words, and immediately puts incense into the censer. He does not bless the incense, nor say the prayer *Per intercessionem*. He says, however, the usual prayer *Incensum istud* while incensing the *oblata*, and continues *Dirigatur*, &c., while incensing the cross and the altar. The entire incensation is exactly the same as in an ordinary mass, and the genuflections, while passing the centre of the altar, are on one knee only.

The celebrant himself is not incensed. As soon, then, as he has given the censer to the deacon, he descends to the pavement on the epistle side, and, being turned towards the people, washes and wipes his hands, but does not say the psalm *Lavabo*.¹ Returning to the middle of the altar by the lateral steps, he genuflects, and inclining moderately, with his hands resting on the front of the altar, he recites the prayer, *In spiritu humilitatis*. At the end of this prayer he kisses the altar,² genuflects, and, retiring somewhat towards the gospel

¹ Authors generally.

² De Herdt, Baldeschi, Falise, against Martinucci.

side, turns half round to say *Orate fratres*. The remainder of this monition he recites in an inaudible tone, turns towards the altar by his left, instead of completing the circle, and repeats the genuflection.

As soon as he has genuflected, he sings, in the ferial tone, *Oremus, Præceptis salutaribus*, &c., keeping his hands joined. At the beginning of the *Pater Noster* he disjoins and extends his hands, and holds them extended till the conclusion of the prayer *Libera*.¹ The choir sing *Sed libera nos a malo*, at the end of which the celebrant answers *Amen* in an undertone, and immediately begins the prayer *Libera* in the same tone in which he has just sung the *Pater Noster*. Having sung this prayer he takes the paten, puts it under the host, and, holding the paten in his left hand, resting on the corporal, he takes the Host in his right, and elevates it so that it can be seen by all. He lowers the Host over the chalice, relinquishes his hold on the paten, and breaks the Host in the usual manner over the chalice. The two large parts he lays on the paten, and puts the small particle into the chalice without making the sign of the cross or saying any words. This done, he inclines moderately, and says the last of the three prayers before communion, *Perceptio*. He then takes up the Host and paten, saying *Panem coelestem*, &c., says *Domine non sum dignus* three times, and consumes the Host in the usual manner. After a short meditation, the chalice is uncovered by the deacon, the celebrant genuflects, purifies the corporal and paten, as usual, but omits the usual prayers, and, without signing himself or saying anything, consumes the Sacred Particle, with the wine in the chalice. He then purifies his fingers over the chalice, consumes the ablution, and being moderately inclined at the middle of the altar, his joined hands resting on the edge of the table, he recites in an inaudible tone² the prayer *Quod ore sumpsimus*. Having recited this prayer the celebrant remains at the centre of the

¹ De Herdt, De Carpo, against Martinucci.

² De Carpo, Baldeschi, &c., against Martinucci.

altar until the deacon and sub-deacon have taken their places beside him, when all descend to the foot of the altar, genuflect, receive their birettas, and proceed to the sacristy.

The Deacon goes up to the predella with the celebrant, genuflects, removes the veil, paten, and pall, from the chalice, then takes up the paten again, and holds it slightly elevated over the middle of the corporal, while the celebrant lets the Host fall upon it. He then hands the paten to the celebrant without kissing it, and immediately takes the chalice, which he holds in his hand over the altar, or places on the pall, and puts the usual quantity of wine into it. The sub-deacon having put a little water into the chalice, the deacon, without wiping it, hands it to the celebrant, but does not kiss it or the celebrant's hand, and covers it with the pall when the celebrant has placed it on the corporal.

He then assists as usual at the incensing of the *oblata* and the altar, but omits the customary kisses. The celebrant is not incensed. As soon, then, as the deacon has returned the censer to the thurifer, he descends to the pavement on the epistle side, receives a towel from one of the acolytes, and with the sub-deacon ministers to the celebrant while washing his hands. As the celebrant faces the people at this time, the deacon standing in front of him must necessarily have his back towards them. After the washing of the hands he goes to the centre of the altar, genuflects in his place behind the celebrant, and remains there till the end of the prayer *Libera* after the *Pater Noster*. Before and after the *Orate fratres* he genuflects with the celebrant. He does not answer *Suscipiat Dominus*, &c. When the celebrant is concluding the prayer *Libera* the deacon kneels on the edge of the predella till after the elevation of the Sacred Host, then rises, uncovers the chalice, and when the Sacred Particle has been put into it he covers it again and genuflects, and immediately goes to the left of the celebrant, the sub-deacon changing places with him. Before the *Domine non sum dignus* he genuflects with the celebrant, and during the reception of the Sacred Host, and of the Sacred Particle in

the chalice, he stands as during the communion of the celebrant in an ordinary mass. While the celebrant, after purifying his fingers and the chalice, says the prayer *Quod ore sumpsimus*, the deacon goes to the bench, lays aside the broad stole and resumes the folded chasuble. He then returns to the right of the celebrant, genuflects to the cross with him, hands him his biretta, takes his own, and proceeds to the sacristy.

The Sub-Deacon goes up to the predella along with the celebrant and deacon, genuflects there, and when the celebrant has transferred the Host from the chalice to the paten, the sub-deacon again genuflects and goes to the right of the deacon, to whom he hands the wine-cruet. He himself takes the water-cruet, and, without asking the celebrant to bless the water, puts a few drops into the chalice. This done he returns to the left of the celebrant, genuflects, and assists as usual at the incensing of the *oblata* and the altar. After the incensation he goes down to the pavement on the epistle side, receives the basin and ewer, and pours water on the celebrant's hands, having his back meantime towards the people. Having handed the basin to an acolyte, he takes his place at the centre of the altar behind the deacon, genuflects, and remains there until the end of the prayer *Libera*. He genuflects with the celebrant before and after *Orate fratres*, but does not answer *Suscipiat Dominus*. At the conclusion of the prayer *Libera* he mounts the steps, and kneels during the elevation on the edge of the predella. After the elevation he goes up to the celebrant's left, genuflects when the deacon covers the chalice, and immediately goes to the right of the celebrant. Before the *Domine non sum dignus* he genuflects with the celebrant, remains inclined during the consumption of the Host, uncovers the chalice at the proper time, genuflects, and afterwards pours wine and water on the celebrant's fingers. When the celebrant has received the ablutions the sub-deacon, genuflecting on both sides, goes to the gospel side, wipes the chalice, covers it as usual, and carries it to the credence.

The Master of Ceremonies goes up to the altar by the lateral steps on the epistle side when the sacred ministers ascend in front. He genuflects on the predella along with them, and receives from the deacon the small veil with which the chalice was covered. When the chalice is placed on the corporal, after the wine and water have been put into it, the master of ceremonies assists as usual while the celebrant replenishes the censer. During the incensation he removes the missal from the altar, and afterwards returns to the epistle side. When the celebrant has washed his hands, the master of ceremonies goes to the missal. Neither he nor anyone else responds to the *Orate fratres*. At the conclusion of the prayer *Libera*, he kneels, and warns the people of the approaching elevation by sounding the rattle. He sounds this again at the elevation. When the celebrant has received the Sacred Particle along with the wine from the chalice, the master of ceremonies gives a signal to the torch-bearers to carry their torches to the sacristy, and to the clergy to extinguish their candles and stand up. He assists the deacon to put off the broad stole, and put on the folded chasuble; then procures the birettas, and proceeds to the sacristy as usual.

The Acolytes bring the cruets to the altar, when the sacred ministers ascend after incensing the Blessed Sacrament, and carry them back again to the credence when they have been used. After the altar is incensed, they hand to the deacon and sub-deacon, who are standing on the pavement at the epistle side, the towel, basin, and ewer, for washing the celebrant's hands. The deacon takes the towel, the sub-deacon the basin and ewer. They kneel during the elevation. One of them carries the cruets to the altar for the ablutions, and back again to the credence. The other carries the black veil to the gospel side of the altar. They return to the sacristy without their candles.

The Thurifer's services are required only once. As soon as wine and water have been put into the chalice he ascends to the predella along with the master of ceremonies, and has

incense put into the censer, which he hands to the deacon. He receives it back from him after the incensation, and carries it to the sacristy.

The Choir remains kneeling, holding lighted candles until after the consumption of the ablution.¹ The clergy then extinguish their candles, rise, and remain standing until the conclusion, when they return as usual to the sacristy.

SECTION II.—THE CEREMONIES IN SMALL CHURCHES.

The altar is completely stripped of cloths and ornaments of every kind. The cross covered with a violet veil, and six candlesticks with candles of unbleached wax, alone remain on it. The carpets, too, THE PREPARATIONS. are removed from the sanctuary, the steps, and predella. And on the steps in a line with the centre of the altar is placed a cushion with a violet covering.

The credence is covered with a white cloth, which does not, however, extend to the ground on all sides, but merely covers the surface of the table itself. On it is laid a cloth for the altar, neatly folded. This cloth should be as nearly as possible of the exact dimensions of the table of the altar, so as not to hang down at either end. In addition to this the credence bears the following:—1. The missal and its stand. 2. A burse containing a corporal and pall, with a purificator laid on top of it, together with a chalice veil; both the burse and the veil are black. 3. The censer and incense-boat, unless the sacristy is a more convenient place to keep them. 4. The cruets and finger-towel.

In the sanctuary convenient to the credence is the processional cross, a cushion with a violet covering, on which to lay the cross for the adoration, a piece of violet carpeting, to extend in front of this cushion, and a long veil of white silk to

¹ De Herdt, *Praxis Pontificalis*, tom. 3, n. 134.

spread over the cushion, and to extend a short distance over the violet carpeting as well.

In the chapel of Repose are candles and torches for the procession, the canopy, and a white humeral veil, and on the altar itself a corporal is spread.

In the sacristy are prepared the usual black vestments for the celebrant, soutanes and surplices for the three clerks.

THE CEREMONIES TO THE ADORATION OF THE CROSS.

The Celebrant vested as for a requiem mass proceeds to the altar, genuflects to the cross, and then, kneeling on the pavement in front of the altar, prostrates himself on the cushion laid on the steps. Having remained in this position for a short time—"the space of a *Miserere*"—during which the clerks spread a cloth on the altar, and place the missal and stand at the epistle corner—he rises, goes up to the predella, kisses the altar, and proceeds to the missal, where he reads in the usual tone of voice the first lesson and tract. At the conclusion of the tract he says in the same tone, *Oremus, Flectamus genua*, and genuflects; and when *Levate* is said by the clerks, he stands erect, and reads with hands joined the prayer *Deus, a quo*. After this he reads the second Lesson and Tract, followed by the Passion, the whole of which he reads at the epistle corner. He says the *Munda cor meum* also at the epistle corner, but bows towards the cross while saying it, and does not say *Jube Domine* after it. He does not kiss the missal when he has concluded the reading of the Passion. If there is to be a sermon, it should be preached at this stage of the ceremony. If there is no sermon, the celebrant immediately after reading the Passion proceeds to read the monitions and prayers as given in the missal. Before each of the prayers, except the eighth, he sings *Oremus, Flectamus genua*, and genuflects, as do all in the church; and when the clerks respond *Levate*, all stand up again.¹

¹ If there is a choir to sing the responses, the celebrant may sing the prayers, &c.

The Clerks do not light the candles at the beginning of the ceremony. While the celebrant is prostrate at the foot of the altar the first clerk takes the altar-cloth, previously laid on the credence, and with the assistance of the second spreads it on the altar. The third clerk carries the missal and stand to the epistle corner. When the celebrant rises, one of the clerks removes the cushion from before him, and puts it away. While the celebrant reads the lessons, &c., they stand in front of the altar, or in any other convenient place towards the epistle side. Each time the celebrant says *Flectamus genua*, all three genuflect, and the second, rising at once, says *Levate*. Towards the conclusion of these prayers the first and third clerks arrange the violet cushion in front of the altar, and spread the carpet and white veil.

THE ADORATION OF THE CROSS.

The Celebrant, after reading the prayers, goes to the bench at the epistle side of the sanctuary, or to the credence, and puts off the chasuble only. He then returns to the middle of the altar, genuflects, and taking the cross reverently from its place on the altar, he descends again to the pavement or floor of the sanctuary. There standing at the epistle corner, with his face towards the people, he uncovers the upper part of the cross as far as the transverse bar, and raising it the height of his breast, the figure on the cross being towards the people, he reads in a grave but distinct tone from the missal held in front of him by one of the clerks the words *Ecce lignum crucis*, and continues in the same tone, *In quo salus mundi perpendit; Venite adoremus*. This invitation to adore should be spoken by the clerks, who, like all present except the celebrant, genuflect. Of course, if there is a choir, the celebrant will sing *Ecce lignum crucis*, and what follows up to *Venite adoremus*, which the choir will sing, while all but the celebrant genuflect. On the predella at the epistle corner the celebrant uncovers the right arm of the cross, and at the middle of the altar removes the veil

entirely, and on both occasions says (or sings) *Ecce lignum crucis*, &c., in a higher tone than before, and also raises the cross somewhat higher, still keeping the figure on it towards the people.

When *Venite adoremus* has been said or sung the third time the celebrant carries the cross by the gospel side to lay it on the cushion prepared for it. While laying it on the cushion he kneels, and genuflects to the cross after rising from his knees. He then goes to the epistle side, and puts off his shoes, and proceeds to adore the cross. He genuflects on both knees three times¹—first, when within six paces of the cross; secondly, at about half this distance from it; and thirdly, immediately in front of it. While kneeling each time he inclines profoundly, and the third time he kisses the feet of the crucifix. Then rising he genuflects on one knee to the cross, returns to the epistle corner, and puts on his shoes. While the people are adoring the cross² he sits at the epistle corner, and reads the *Improperia*, alternately with the clerks, or by himself if the clerks cannot do their part properly.³ When the adoration is over the celebrant goes by the front of the altar to the place where the cross is laid, genuflects on one knee, and, taking it up, transfers it to its customary place, spreads the corporal on the altar, again genuflects, and returns to the bench, where he resumes the chasuble.

The Clerks assist at the unveiling and adoration of the cross in the following manner. The first holds the missal open in the front of the celebrant, and the second and third stand respectively on the celebrant's right and left. If they can read Latin intelligently when the celebrant says *Ecce*

¹ While genuflecting each time he may say, *Adoremus te Christe et benedicimus tibi quia per sanctam crucem tuam redemisti mundum.*

² In this country, and in the United States (Wapelhorst), it is customary for one or more priests vested in surplice and violet stole to present a cross to the people to be kissed. The people should be instructed to kneel and adore twice before kneeling at the altar rails to kiss the cross.

³ He should read the *Improperia* right through to the end, though the adoration be finished. Martinucci, c. iii., 5, 6; Wapelhorst, 192, 11.

lignum crucis, they continue with him : *In quo salus mundi perpendit* ; but if they cannot, they content themselves with saying *Venite adoremus*, after the celebrant has repeated the above words. While saying *Venite adoremus* all three genuflect. When the celebrant goes to lay the cross on the cushion the clerks retire to the epistle corner, and after the celebrant has adored the Cross they also put off their shoes, and adore it in a similar manner. Having adored the cross and put on their shoes, the first remains near the cross while the people adore it, while the other two read the *Improperia* alternately with the celebrant, or remain by the side in silence.

Towards the end of the adoration the first clerk lights the candles on the altar, and the second carries the burse and purificator to the altar, and lays them near the centre of it, while the third transfers the missal to the gospel side. The adoration over and the cross removed, the clerks take away the cushion, veil, and carpet used during the adoration, the first prepares the censer, and the third removes the veil from the processional cross.

THE PROCESSION FROM THE ALTAR OF REPOSE, AND THE MASS OF THE PRESANCTIFIED.

The Celebrant, having resumed the chasuble, comes to the front of the altar, genuflects, and puts incense into the censer without blessing it, and having again genuflected, he takes his biretta and follows the procession to the Altar of Repose. In the procession the banner of the Blessed Sacrament occupies the first place, behind it are the members of the Confraternity of the Blessed Sacrament, or of some other confraternity or pious association, and in defect of these some pious persons from the congregation. After these comes the thurifer (first clerk), then the cross-bearer (third clerk), and lastly the celebrant himself, with the second clerk at his left and a little in front.

Arrived in front of the Altar of Repose, the celebrant

genuflects on both knees, and rising, kneels on the first step to say a short prayer. He then ascends the altar, genuflects, opens the tabernacle, again genuflects, and going down puts incense into the censer, and incenses the Blessed Sacrament on bended knees. He goes up to the predella once more, there genuflects, takes the chalice containing the Host from the tabernacle, and, if a ciborium with consecrated particles remains in the tabernacle, he genuflects and closes it. He kneels on the edge of the predella while the humeral veil is put on his shoulders, rises, genuflects, takes the chalice by the knob with his left hand, places his right on the top of it, and draws the ends of the humeral veil over all. Then, turning round, he recites in a clear voice the first line of the hymn *Vexilla Regis prodeunt*, or intones it if there is a choir to continue the singing of it. The procession returns to the high altar in the same order in which it came to the Altar of Repose, except that the celebrant has the thurifer immediately in front of him and the canopy borne over him. The canopy is borne only as far as the altar-rails, inside which no lay persons should enter. Those who carried candles during the procession, together with those who carried the canopy, to whom candles are now given, remain kneeling in front of the altar, and keep their candles lighting until the celebrant has consumed the Sacred Particle which he puts into the chalice.

Having come to the high altar, the celebrant places the chalice on the corporal, genuflects, descends the steps, puts off the humeral veil, and having replenished the censer with incense, he kneels and incenses the Blessed Sacrament. He then goes up to the altar, removes the veil from the chalice, places the paten on the corporal, and the pall in the usual place, and by inverting the chalice transfers the Host from it to the paten. If his fingers should touch the Host, he should purify them in the vessel kept for the purpose on the altar. Having previously genuflected, he takes the chalice to the epistle corner, and puts wine and water into it, but does not bless the water. He may either hold the chalice in his left

hand all the time or place it on the pall, but must not leave it on the altar cloth. Neither should he wipe the interior of it either before or after putting the wine and water into it. He returns to the centre of the altar, genuflects, and places the chalice in the usual position, and covers it with the pall. Standing at the centre he puts incense into the censer, saying as usual: *Incensum istud*, &c., and incenses the *oblata*, the cross, and the altar, as in solemn mass, but he himself is not incensed. Having handed the censer to the thurifer at the epistle corner, he descends the steps, and, taking care not to turn his back to the Blessed Sacrament, he washes his hands, standing *in plano* at the epistle corner, and looking towards the people.

He returns by the lateral steps to the centre of the altar, and having genuflected, he inclines as usual, and says in an audible tone: *In spiritu humilitatis*, &c. He then kisses the altar, genuflects, retires slightly towards the gospel corner, and, turning towards the people as at other times when the Blessed Sacrament is on the altar, he says *Orate fratres*, and returns by his left without completing the circle, and again genuflects. The celebrant recites the *Pater Noster* as usual, followed by the prayer *Libera*, which, however, he recites in the same elevated tone in which he recites the *Pater Noster*. Having concluded this prayer he genuflects, uncovers the chalice, puts the paten beneath the Host, and taking the Host in his right hand he elevates it so that it can be seen by all, meantime holding the paten in his left, which rests on the corporal. He immediately lowers the Host over the chalice, and divides it in the usual manner, putting the small particle into the chalice, without any word or sign. He covers the chalice, genuflects, and inclining moderately, and keeping his joined hands resting as usual on the front of the altar, he says the prayer *Perceptio Corporis*, &c., which is the third of the three prayers usually said before the communion, and omits the other two. He genuflects, says *Panem coelestem*, and *Domine non sum dignus*, precisely as in an ordinary mass, and while saying *Corpus Domini*, &c., he signs himself as usual with the Host. After

a short meditation he uncovers the chalice, genuflects, and having purified the corporal and paten, as usual, he consumes the Sacred Particle together with the wine in the chalice, but does not sign himself with the chalice, nor say any words. He omits the usual ablution of the chalice, and has his fingers purified at once with wine and water. He consumes this purification at the centre of the altar, wipes the chalice, covers it as usual, and then bowing his head, and having his hands joined in front of his breast, he says, *Quod ore sumpsimus*, &c., but omits the second prayer, *Corpus tuum*, &c. Having recited the above prayer, he descends, genuflects, receives his cap, and returns to the sacristy.

The Clerks in going to the Altar of Repose preserve the following order. The first, carrying the censer and incense-boat, is immediately behind the lay members of the procession. Next behind him is the third clerk, with the processional cross undraped; and after him, partly beside and partly in front of the celebrant, walks the second. They assist as usual at the incensation of the Blessed Sacrament, before which, on coming to the Altar of Repose, they genuflect on both knees. The second clerk puts the humeral veil on the celebrant's shoulders, and all return again to the high altar in the order in which they came; except the thurifer, who swings his censer immediately in front of the celebrant.

The thurifer or first clerk presents the censer to the celebrant twice after returning to the high altar. The first occasion is immediately after the celebrant has placed the Blessed Sacrament on the altar, and the second is after he has put wine and water into the chalice. On this second occasion the thurifer goes up to the predella to have the incense put in. The second clerk receives the humeral veil from the celebrant, after the latter has placed the Blessed Sacrament on the altar, and he and the third take the cruets to the altar, and after the incensing of the altar, they minister to the celebrant while washing his hands. They do not say the usual response, *Suscipiat* after the *Orate fratres*. They bring the cruets to the altar again for the ablution, and return to the sacristy with the celebrant.

CHAPTER VIII.

HOLY SATURDAY.

SECTION I.—THE SOLEMN CEREMONIES.

A little before the time at which the Office is to begin, fire is struck from flint, and with the aid of tinder or matches is employed to kindle a fire in a chafing-dish, or brazier placed in the porch, THE FIRE. or near the principal entrance of the church.

This fire is afterwards blessed, and from it are lighted the triple candlestick; and hence the Paschal candle and all the lamps of the church.

The grains of incense represent at once the five wounds of our Lord, and the spices which the holy women bought for the purpose of anointing His body.

These grains should be real incense and of THE INCENSE. large size, and each should be fastened securely to a little iron spike to render easier the task of putting them into the candle. They may be gilded on the top, but the greater part of the substance should be exposed.¹

The reed used in the ceremonies of this morning should be a real reed, and not common wood painted to resemble a reed. On the top of this reed is fitted a triple candle, or three candles joined to- THE REED. gether at the lower end, and diverging so that each pair forms the two sides of an isosceles triangle.

¹ Cf. De Herdt, *Prax. Lit.*, tom. 3, n. 52.

The Paschal candle should not be used a second time unless it is so changed that it has lost the blessing. If, for example it is entirely remade, or if so much new wax is added to it, as to be in excess of the old, it is considered to have lost the blessing. It should be made of bleached wax, and should have five holes bored in it about the middle in the form of a cross, in which to put the grains of incense. The Paschal candle may be ornamented with a representation of the cross painted at the place where the grains of incense are to be put in, with a figure of our Lord rising from the dead, and with any other suitable subjects.

THE PREPARATION.

Before the commencement of the Office of Holy Saturday morning the high altar is prepared as for a solemn feast, but without relics or images. Candles of bleached wax are in the six or more candlesticks; they are not, however, lighted until the beginning of mass. The cross is uncovered, but the pictures and statues remain covered until after the litanies. Over the white antependium is put a violet one, which is removed before mass. There are also double hangings on the tabernacle; the outer violet, the inner white. Rich carpeting is spread on the predella and altar-steps. This, like the white antependium and tabernacle-veil, may be covered with violet carpeting: but if the removal of this carpeting afterwards would cause any inconvenience or delay, the rich carpeting may be allowed to appear.¹ The other altars in the church are also adorned as is the high altar.

On the credence, in addition to the ordinary requisites for solemn mass, are a missal for the *Exultet* and another for the Prophecies. The white veil drawn over these things on the credence is itself covered by a violet veil until the commencement of

¹ Juxta plures convenientes nudi manent (gradus et predella) usque ad finem litaniarum, modo tapetes tunc commodi extendi possint, De Herdt, *Prax. Pontif.*, l. 2, n. 169, 1.

mass. If there is a baptismal font in the church, on the credence are two candlesticks with unlighted candles; but where there is no baptismal font, these are allowed to remain in the sacristy till they are wanted for the mass.

The bench for the celebrant and ministers either remains entirely uncovered,¹ or has simply a violet covering;² for which a richly ornamented one is substituted

before the mass, or has the violet over the ornamented one until mass is about to begin.³

THE BENCH.

On it before the office are laid a violet chasuble and maniple for the celebrant, and a maniple of the same colour for the deacon. The sub-deacon's cap is also brought to it when the procession starts from the sacristy.

In the sanctuary, on the epistle side, in addition to the credence and benches, are three cushions covered with violet-coloured cloth to be used by the celebrant

and sacred ministers while prostrate during the litanies. On the gospel side is a lectern

THE SANCTUARY.

for supporting the book during the singing of the *Exultet*. It stands in the place where the Gospel is usually sung, and is turned towards the altar. Behind this lectern, but somewhat to the left,⁴ is the Paschal candle on its candlestick, and near it is a wooden or marble stand for the reed. A second lectern for the Prophecies is also placed in some convenient place in the sanctuary, and the lamps in the sanctuary are prepared.

In the sacristy are prepared—1°. Amices, albs, and cinctures for the celebrant, the deacon, and the sub-deacon, a stole and cope for the celebrant, folded chasubles

for the deacon and sub-deacon, and a stole

THE SACRISTY.

for the deacon, all of a violet colour. 2°.

Either beneath the violet vestments, or in some other suitable place, the usual white vestments for solemn mass for the

¹ Merati, page 4, tit. 10, n. 4.

² Castaldus apud Merati, l. c.

³ Martinucci, l. 2, c. 27, n. 4.

⁴ De Herdt, *loc cit.*, iii.

celebrant and sacred ministers. 3°. The processional cross, the empty censer, and the incense boat, a silver dish or plate, with the five grains of incense, and the vessel of holy water with the aspersory.

In the porch, in front of the principal entrance to the church, or even immediately inside the door of the church

are prepared a table covered with a white
THE PORCH. cloth. On this are the following requisites:—

A missal on its stand is placed at that end of the table which would be next one's right when looking outwards from the door of the church. Next the other end of the table are a white maniple, stole, and dalmatic for the deacon, and beside the missal is a violet maniple for the sub-deacon.¹ The reed with the triple candle is also in the porch, and is either held by an acolyte or stands in a base prepared for it.

THE BLESSING OF THE FIRE, OF THE INCENSE, AND OF THE PASCHAL CANDLE.

The Celebrant vested in amice, alb, cincture, violet stole and cope, and wearing his biretta, and having the deacon on his left, walks in the rear of the procession from the sacristy to the place where the fire is to be blessed. Having come to this place, he stands at the table, with his back towards the altar of the church, and his face towards the cross held by the sub-deacon on the opposite side of the table, and immediately begins to read from the missal the prayers for the blessing of the fire. *Dominus vobiscum* and *Oremus* are said before the first prayer, and *Oremus* alone is said before each of the two following. The fourth prayer is for the blessing of the grains of incense, and is not preceded by either *Dominus vobiscum* or *Oremus*. The celebrant makes the sign of the cross over the object he is blessing while reading the words between which the cross is printed in the text.

¹ Wapelhorst, n. 201.

Some of the blessed fire having been put into the censer during the blessing of the grains of incense, the celebrant, when he has finished the fourth prayer, puts incense, as usual, into the censer from the incense-boat, and blesses it with the usual formula. He then sprinkles with holy water, and afterwards incenses both the grains of incense and the fire. He may sprinkle and incense both incense and fire simultaneously, or first one, and then the other.¹

When the deacon has put on the white vestments the celebrant puts incense a second time into the censer and blesses it, and having put on his biretta places himself in the rear of the procession to the high altar. The deacon sings *Lumen Christi* three times on the way to the altar. First, when the celebrant has fully entered the church; second, about the middle of the church; and lastly, at the entrance to the sanctuary, or in front of the altar steps. On each occasion the celebrant uncovers and genuflects along with the others, and rises again, when the choir, having sung the *Deo gratias*, rise. Arrived at the foot of the altar, he hands his biretta to the deacon, inclines profoundly to the cross on the altar, goes up to the predella, kisses the altar, and retires towards the epistle corner. Here he stands facing the altar until the deacon approaches to ask the blessing. The celebrant then turns by his left towards the deacon, and says: *Dominus sit in corde tuo et in labiis tuis, ut digne et competenter annunties suum Paschale praeconium; In nomine Patris, et Filii, ☩ et Spiritus Sancti. Amen.* While saying *In nomine Patris*, &c., he makes the sign of the cross, as usual, over the deacon, but does not place his hand on the book, nor in any other way present it to be kissed by the deacon. He again turns to the altar, and remains so until the deacon has begun the *Exultet*, when he turns towards him. He stands in this position until the conclusion of the *Exultet*, which he himself does not read.

The Deacon vests in amice, alb, cincture, violet stole, and

¹ De Herdt, *Praxis Pontif.*, l. 2, n. 170.

folded chasuble, and wearing his biretta walks, with his hands joined, on the celebrant's left to the place where the fire is to be blessed. Having arrived there he uncovers, passes to the celebrant's right, and receives his biretta with the customary reverences. During the reading of the prayers he stands beside the celebrant on his right, turns the leaves of the missal, and holds back the cope when the celebrant makes the sign of the cross, asperses, or incenses. At the conclusion of the fourth prayer he assists as usual while the celebrant puts incense into the censer and blesses it, and afterwards hands him the censer. Having received the censer from the celebrant, and returned it to the thurifer, the deacon takes the aspersory, hands it to the celebrant, and receives it back again from him. Then with the assistance of the master of ceremonies he puts off the folded chasuble and violet stole, and puts on a white maniple, stole, and dalmatic, and having assisted while the celebrant again replenishes the censer, he takes the reed with the triple candle in both hands, and having an acolyte with a lighted taper on his left, he follows the clergy towards the high altar.

When he has passed into the church a few paces, so as to leave space for the celebrant also to enter, he stops and inclines the reed towards the acolyte on his left, who lights one of the three branches. Then holding the reed erect, the lower end against the floor, he genuflects, and in a grave and medium tone sings *Lumen Christi*. When the choir has responded *Deo gratias*, he rises, moves slowly forward to the middle of the church, where he lights another branch of the triple candle, and sings *Lumen Christi* as before, but in a slightly higher tone. The third branch he lights near the foot of the altar, and again raises the pitch of *Lumen Christi*. The deacon genuflects each time before singing *Lumen Christi*, and rises when the choir has sung *Deo gratias*. After the third *Deo gratias* he hands the reed to the acolyte on his left, passes to the epistle side, and receives the celebrant's biretta, which he gives to an acolyte, or deposits on the altar step. He then turns by his right, receives the

missal from the master of ceremonies, carries it to the altar with the customary reverences, and, without placing it on the altar, kneels at once on the predella to ask the celebrant's blessing. He says *Jube Domine benedicere*, as usual, but does not kiss the celebrant's hand. Having received the blessing, he descends the steps, and having genuflected in conjunction with the others, goes to sing the *Exultet* at the lectern, which stands where the Gospel is usually sung.

Having placed the book on the lectern, and incensed it, he begins the *Exultet*, without any further preface. After the words *Curvat imperia*, he puts the grains of incense into the Paschal candle in the form of a cross, on the side of the candle which is turned towards the altar, and in the following order:—

1
4 2 5
3

Having sung the words, *Rutilans ignis accendit*, he lights the Paschal candle with one of the branches of the triple candle on the reed; and when he has sung *Apis mater eduxit*, he again pauses, while the lamps of the church are being lighted. He does not sing the words in the *Exultet* which refer to the Roman emperor and empire.

The Sub-Deacon, having vested in amice, alb, cincture, and folded chasuble of violet colour, takes the processional cross¹ at the proper time, and walks in front of the clergy to the place where the fire is to be blessed. There he stands looking towards the altar of the church, and having the table, on which is placed the missal, in front of him. He holds the cross so that it faces in the same direction as himself. While the deacon is putting on the white vestments after the ceremony of blessing has been concluded, the sub-deacon receives the maniple from an acolyte, and when incense has been a second time put into the censer, he goes away, at the

¹ The processional cross is carried so that the figure on it looks in the direction in which the procession goes. An archbishop's cross, however, is turned towards himself.

head of the procession of the clergy, to the altar, having in front of him the thurifer and an acolyte, with the grains of incense. At a signal from the master of ceremonies he halts on the way to the altar each time the deacon halts to light one of the branches of the triple candle. He does not genuflect with the others. Arrived at the altar, he retires towards the gospel side, where he remains turned towards the altar until he accompanies the deacon to sing the *Exultet*. When the deacon genuflects before leaving to sing the *Exultet*, the sub-deacon does not genuflect nor make any reverence. During the singing of the *Exultet*, he stands at the right of the deacon, and keeps the cross turned towards the celebrant.¹

The Master of Ceremonies assists, as usual, the celebrant and sacred ministers to vest, directs the sub-deacon to take up the processional cross, and, when the time for beginning the office has come, again directs him to move off in front of the clergy, and immediately behind the thurifer and acolytes. In the place where the fire is blessed he arranges the clergy so that the juniors are nearest to the sub-deacon, both on his right and his left, and the seniors, in the same manner, nearest to the celebrant. He will bear in mind that the sub-deacon and celebrant stand facing each other on opposite sides of the table, and that the celebrant has his back towards the entrance of the church or towards the altar where the ceremony is performed inside the church. During the blessing of the fire and the grains of incense, he stands at the celebrant's left, and at the conclusion of the fourth prayer, assists at putting incense into the censer. When the sprinkling and incensing have been performed, he assists the deacon to change his vestments, and puts the violet maniple on the sub-deacon's

¹ The sub-deacon and all the inferior ministers face in the same direction as the deacon during the *Exultet*; but whether the deacon should face the epistle side, and therefore the celebrant, or in the opposite direction, is a matter of dispute amongst rubricists. The weight of authority, however, would seem to incline to the former opinion. See Wapelhorst, 205, n. 3.

left arm, or directs one of the acolytes to do it. Incense having been again put into the censer, he gives the signal for the procession to start, and directs some attendant to carry the deacon's biretta and violet vestments to the bench in the sanctuary. During the procession he walks on the left of the celebrant, or at least convenient to him.

The order of procession is as follows:—In front is the thurifer, having on his right an acolyte carrying the grains of incense; next the sub-deacon; thirdly, the clergy, walking two and two, the juniors in front; fourthly, the deacon, with a reed, having an acolyte, carrying a lighted taper on his left; lastly, the celebrant and master of ceremonies, the celebrant wearing his biretta.

The second master of ceremonies is responsible for the guidance of the procession. As soon, then, as the celebrant has got well within the door of the church, he gives a signal to all to halt, and to genuflect, when the deacon, having lighted the first branch of the candle, genuflects. He directs them to rise again, when the choir has sung *Deo gratias*, in response to the deacon. He arrests the progress a second time, when the celebrant has arrived about the middle of the church; and a third time when the deacon has come in front of the altar steps. He will see that all genuflect each time.

The first master of ceremonies genuflects when the celebrant salutes the altar, receives the celebrant's biretta from the deacon, and hands the missal to him, or directs the second master of ceremonies to do this. He accompanies the deacon when he goes to sing the *Exultet*, hands him the censer, and receives it from him again, and comports himself as during the singing of the Gospel in an ordinary mass. After the deacon sings *Curvat imperia*, he assists him to put the grains of incense into the candle, and, if necessary, for this purpose may remove the candle from the candlestick. If required, he assists the deacon to light the Paschal candle, and he sees that the lamps of the church are lighted when the deacon pauses after the words, *Apis mater eduxit*.

The **Thurifer**, carrying the incense-boat and the empty censer, walks in front of the procession to the place where the fire is to be blessed, having on his left the two acolytes with the holy water and the grains of incense. While the celebrant, after blessing the fire, is reading the prayer for the blessing of the grains of incense, the thurifer puts some of the fire into his censer, and presents it to the celebrant to put incense into it. After the sprinkling of the fire and the incense, he gives the censer to the deacon, and receives it from him again when it has been used. Before the procession moves he again receives incense into the censer, and, at a signal from the master of ceremonies, goes away in front of the procession to the altar. The acolyte with the grains of incense walks on his right. Along with the others he stops three times on the way to the altar, and genuflects each time. Arrived at the foot of the altar, he retires towards the gospel side, where he stands facing the altar until the deacon is prepared to go to sing the *Exultet*, when he accompanies him as for the Gospel. When the deacon has laid the book on the lectern, he gives the censer to him either directly or through the master of ceremonies, receives it back again, and remains facing in the same direction as the deacon until the end.

The **Acolytes** carry the grains of incense and the holy water to the place where the fire is to be blessed. They walk immediately in front of the sub-deacon with the cross. The holy water carrier is on the right of the other, and has the thurifer on his own right. The tray bearing the grains of incense may be laid on the table beside the book-stand. After the blessing, when incense has been put into the censer, the holy water and aspersory are presented to the deacon; and when the fire and grains have been incensed, the acolyte who carried the grains puts the violet maniple on the sub-deacon, and then takes up the grains of incense again. Meantime, the other acolyte, having deposited the holy water vessel in some convenient place, takes a taper, previously laid on the table, lights it from the new fire, and stands in readiness to accompany the deacon in the procession to the altar.

In the procession the acolyte with the grains of incense is in front, having the thurifer on his left. He halts and genuflects three times along with the others, and when he arrives at the altar he retires towards the epistle side. The first acolyte walks on the left of the deacon, and on each of three times that the deacon halts, he lights, with his taper, one of the branches of the triple candle on the top of the reed, and genuflects along with the deacon. After the third genuflection, he takes the reed, and goes to the epistle side in front of the altar, where he stands on the left of the second acolyte till the deacon comes down from the altar to go to sing the *Exultet*. He does not genuflect, but his companion does, as do all the others, except the sub-deacon with the cross. During the singing of the *Exultet* he stands at the deacon's left, the second acolyte being to the left of the first. The second acolyte presents the grains in due time to the deacon, and the first assists him afterwards to light the Paschal candle with one of the branches of the triple candle. When the Paschal candle has been lighted he may put the reed into the socket prepared for it beside the Paschal candlestick. One or both of the acolytes light the lamps of the church after the deacon sings *Apis mater eduxit*.

The Clergy walk, two and two, after the cross-bearer, the juniors first. Arrived at the place where the fire is to be blessed, they arrange themselves in such a manner that the juniors are both right and left of the cross-bearer, and the seniors similarly right and left of the celebrant. After the blessing of the fire and incense they continue the procession to the altar in the same order. Three times at a signal from the master of ceremonies they halt, genuflect when the deacon sings *Lumen Christi*, and rise again when the chanters have responded *Deo gratias*. If the clergy are numerous they file off to their places in choir, without genuflecting, as soon as they reach the entrance to the sanctuary, and when in their places join with the others in genuflecting, &c. They may sit while the deacon is preparing to sing the *Exultet*, as well as each of the three times the deacon stops during the singing of it. While standing they are turned towards the deacon.

THE PROPHECIES AND LITANY.

The Celebrant, as soon as the deacon has concluded the *Exultet*, bows to the cross of the altar, and goes directly to the bench, where he lays aside the cope, and puts on a violet maniple and chasuble. Then in company with the sacred ministers he goes up to the altar by the lateral steps, and standing at the epistle corner reads the prophecies. While reading the prophecies he keeps his hands on the missal, as at the epistle of the mass, and reads in a medium voice.¹ The prayers at the end of the prophecies he sings in the ferial tone, keeping his hands extended: and before each of them he sings *Oremus*, with the usual ceremonies. After each *Oremus*, except the last, the deacon sings *Flectamus genua*; and the sub-deacon, *Levate*; but the celebrant does not genuflect, though all others, including the sacred ministers do genuflect. While the choir sings the Tracts, the celebrant may go to the bench and sit, and both going and returning he may take the direct way by the lateral steps.²

The prayer after the last prophecy having been sung, the celebrant goes again to the bench, and if there is no baptismal font in the church, he puts off the chasuble and maniple, and proceeds in company with the sacred ministers to the front of the altar for the singing of the litany. Having saluted the choir and the altar, he prostrates himself as on Good Friday morning, using the cushion placed on the altar steps to support his head and arms. He remains in this position up to the versicle *Peccatores*, when, at a signal from the master of ceremonies he rises, and having made the proper reverences goes to the sacristy to vest for mass.

The Deacon, having sung the *Exultet*, closes the book on the lectern, and proceeds by the front of the altar to the bench on the epistle side, genuflecting to the altar, and saluting the choir as he passes. At the bench he puts off the

¹ The celebrant must wait before beginning the prayer until the entire prophecy has been sung. S. R. C., Mart. 16, 1861, n. 5310.

² De Herdt, Martinucci, Merati.

white vestments, and puts on maniple, stole, and folded chasuble of violet colour. He then accompanies the celebrant by the direct way to the epistle corner of the altar. During the reading of the prophecies he stands at the *Introit*; but at the end of each one, without saying *Deo gratias*, he goes behind the celebrant to the place where the deacon stands during the collects of the mass. Standing in this position he sings *Flectamus genua* when the celebrant sings *Oremus*, genuflects, and rises again when the sub-deacon sings *Levate*. After the last *Oremus*, however, neither *Flectamus genua* nor *Levate* is said, nor does anyone genuflect.

The celebrant having concluded the last prayer, the deacon goes to the bench, divests himself of folded chasuble and maniple, and accompanies the celebrant to the front of the altar for the singing of the litany. Having saluted the choir and genuflected to the altar, he prostrates himself at the celebrant's right, and remains so until the choir have reached the versicle *Peccatores*, when he rises, and goes to the sacristy to prepare for mass.

The Sub-deacon after the singing of the *Exultet* carries the cross to the epistle side of the sanctuary without genuflecting or making any other reverence. Having deposited it in its place, he goes to the bench, and afterwards accompanies the celebrant to the epistle corner of the altar by the lateral steps. During the prophecies he stands as at the *Introit*; and during the prayers after the prophecies as at the collects of the mass, *Deo gratias* is not said at the conclusion of the prophecies. Each time the deacon sings *Flectamus genua*, the sub-deacon genuflects and sings *Levate*. After the last prayer he goes to the bench, and having put off the chasuble and maniple, goes to the front of the altar, where he prostrates himself at the left of the celebrant. He remains prostrate up to the versicle *Peccatores*, when he rises, genuflects, and returns to the sacristy.

The First Master of Ceremonies accompanies the sacred ministers from the place where the *Exultet* was sung to the bench at the epistle side, assists the celebrant and deacon to

change their vestments, and conducts them by the direct way to the altar. During the reading of the prophecies he stands at the missal on the right of the celebrant, turns the leaves, and informs the celebrant when to sing *Oremus*, and the deacon and sub-deacon when to sing *Flectamus genua* and *Levate* respectively. He should bear in mind that the celebrant is not to sing *Oremus* until the chanter has sung the entire prophecy. If the sacred ministers sit during the singing of the Tracts, he conducts them to and from the bench by the direct way.

After the last prayer the sacred ministers go to the bench, and if there is no baptismal font in the church they divest themselves of chasubles and maniples. In doing this the master of ceremonies assists them, and afterwards conducts them to the front of the altar, where he has previously prepared cushions for the prostration during the litany. At the versicle *Peccatores* he gives them a signal to rise, hands them their birettas, and conducts them to the sacristy.

The Second Master of Ceremonies, while the sacred ministers are changing their vestments after the blessing of the candle, places an uncovered lectern in the middle of the choir, with a book open at the beginning of the first prophecy. He then invites the first chanter, in company with whom he genuflects to the altar, and salutes the choir on both sides. He tells the chanter to begin to sing as soon as the celebrant, having ascended the altar, begins to read. The chanter does not stop singing when the celebrant has finished reading, but must sing the entire prophecy. At the conclusion of the first prophecy and of every one that is not followed by a Tract both the chanter and master of ceremonies remain at the lectern, and genuflect with the others when the deacon sings *Flectamus genua*. They rise at *Levate*, sung by the sub-deacon, and, having saluted the choir, the chanter goes to his place, accompanied by the master of ceremonies. The latter then invites the second chanter, whom he conducts to and from the lectern, with the same ceremonies observed in case of the first. Having conducted

the chanter of the last of the prophecies to his place, he removes the book and lectern.

The Thurifer and Acolytes stand by the credence during the reading of the prophecies. They genuflect with the others, and sit when the celebrant and sacred ministers sit.

During the singing of the last prayer they place the cushions on the steps of the altar, in front, at a suitable distance apart, and when the sacred ministers arrive at the bench they assist them to unvest. During the litany they kneel; and when the celebrant goes to the sacristy they help to prepare the altar for mass.

The Clergy may sit down when the celebrant and deacon go to change their vestments after the blessing of the candle, and as the sacred ministers return to the altar by the lateral steps they may remain sitting until the chanter has sung the first prophecy. They stand up when the celebrant sings *Oremus*, genuflect when the deacon sings *Flectamus genua*, and rise again when the sub-deacon sings *Levate*. They sit during the singing of the second prophecy, and at its conclusion go through the same ceremonies as after the first, and so on to the end. During the litany they kneel, and both sides repeat each invocation after the chanters.

THE MASS.

As soon as the celebrant and the sacred ministers have departed from the sanctuary, the sacristan, assisted by the acolytes, sets about preparing the altar for mass. The candles are lighted, the cushions used during the prostration, the violet antependium and tabernacle veil, and the large veil of the same colour, which up to this time was spread over the credence table, are removed to the sacristy, as is also the violet covering of the bench, if one was used. The charts are placed on the altar, and a white covering on the book-stand, and flowers are arranged on the gradus and between the candlesticks. The picture over the altar is uncovered at this time, or at the *Gloria in excelsis*. Should

the white antependium, and tabernacle veil, and the ornamental covering of the bench not have been put on underneath the violet ornaments before the commencement of the office, they are put on as soon as the latter have been removed.

The Celebrant vests in white-coloured vestments, and leaves the sacristy so as to reach the altar when the choir are singing *Christe, exaudi nos*, after the *Agnus Dei*. On the way to the altar he is preceded by the ministers, and, in conjunction with them, salutes the choir; and having handed his biretta to the deacon, and saluted the altar, he proceeds with the mass as usual. The psalm *Judica* is said, and the altar and celebrant incensed as in an ordinary solemn mass, but there is no *Introit*. Hence the celebrant says the *Kyrie eleison* at the epistle corner as soon as he has been incensed by the deacon. Having read the Epistle, he does not at once read the *Alleluias*, &c., which follow, but waits until he has blessed the sub-deacon, and then he sings *Alleluia* three times, elevating his voice somewhat each time, and pausing after each *Alleluia* until the choir has responded in the same tone. He reads the Tract *Laudate Dominum*, and after this says *Munda cor meum*, at the centre of the altar, and reads the Gospel in the usual place. There is no *Credo*, no offertory verse, no *Agnus Dei*, and the *Pax* is not given; but the celebrant, having said the prayer *Haec commixtio*, and genuflected, recites the three prayers before the Communion.

Having taken the ablutions, the celebrant goes to the epistle corner, and reads instead of the usual versicle called the *Communion*, the antiphon *Alleluia*, with the psalm *Laudate Dominum*; and having repeated the antiphon, he waits till the choir has likewise repeated it. Then he intones the antiphon of the *Magnificat*, *Vespere autem sabbati*, which is taken up and sung by the choir, and is recited in a medium tone by the celebrant and the sacred ministers. When the *Magnificat* is intoned by the chanters, he signs himself and goes to the centre of the altar, where he puts incense into the censer, and blesses it in the usual way. He afterwards

incenses the altar, and is himself incensed, standing as before the *Introit*. During the incensation he repeats the *Magnificat* alternately with the sacred ministers. Having received incense from the deacon, he turns towards the altar, and remains so until the antiphon of the *Magnificat* has been repeated by the choir. Then he goes to the centre of the altar, and having kissed the altar, and said *Dominus vobiscum*, turned towards the people, he returns to the missal and sings the prayer, and finishes mass as usual.

The Deacon while the celebrant sings the *Alleluias* and reads the Tract after the Epistle, stands as at the *Introit*. As the *Agnus Dei* is not said, nor the *Pax* given, he changes places with the sub-deacon after the *Pax Domini sit semper*, &c.; and when the celebrant has taken the ablutions he transfers the missal to the epistle side, and recites the vespers along with him, standing at his right as during the *Introit*. When the *Magnificat* has been intoned by the chanters, he accompanies the celebrant to the centre of the altar, and assists at the blessing of the incense, and the incensing of the altar in the usual manner. Having received the censer after the altar has been incensed, he descends to the pavement on the epistle side and incenses the celebrant, and afterwards the choir and sub-deacon, and is himself incensed by the thurifer. During the remainder of the mass he observes the usual ceremonies, and after *Ite missa est*, he sings *Alleluia* twice.

The Sub-deacon, having received the celebrant's blessing after singing the epistle, and having handed the book to the master of ceremonies, stands as at the *Introit*, while the celebrant sings the *Alleluias*, and reads the Tract. When the celebrant has concluded the Tract, the sub-deacon transfers the missal for the Gospel, and from this to the *Pax Domini* observes the ordinary ceremonies. Having genuflected after the *Pax Domini*, he goes to the celebrant's right, there being no *Agnus Dei* said and no *Pax* given, and there assists at the communion as usual, and afterwards ministers the ablutions. Having given the second ablution, he removes the pall to the gospel side, wipes and covers the chalice

and carries it to the credence. He then returns to the celebrant's left, assists at the incensing of the altar and of the celebrant, as usual, and receives incense from the deacon after he has incensed the choir. Mass is concluded in the ordinary manner.

The Master of Ceremonies has merely to note the points of difference between the mass of holy Saturday and the ordinary mass. Up to the *Pax Domini* there is practically no difference that concerns him, unless that there is no *Introit*, and that the acolytes do not carry candles at the Gospel. When the sacred ministers have genuflected after the *Pax Domini*, he reminds them that they are to change places. While the celebrant recites the vespers he stands at the missal on his right. As soon as the chanters have intoned the *Magnificat*, he mounts the *predella* by the epistle side in company with the thurifer, assists at the blessing of the incense, and during the incensing of the altar removes the book. The celebrant, the choir, and the ministers are incensed after the altar. When the choir has repeated the antiphon of the *Magnificat*, mass is concluded in the usual manner.

The Thurifer discharges the ordinary duties of thurifer in a solemn mass, and in addition assists at the incensing of the altar, the choir, &c., during the singing of the *Magnificat*. For this purpose he will come to the altar while the choir sings the antiphon before the *Magnificat*. He accompanies the deacon when he goes to incense the choir, incenses the deacon when he returns to the altar, and afterwards the inferior ministers and the people. He then retires.

The Acolytes come, as usual, from the sacristy to the altar, carrying their candles, and preceding the others. They salute the choir, genuflect to the altar, and place their candles on the credence. At the Gospel they assist with hands joined, and without their candles. During or after the *Magnificat* they are incensed.

The Choir ceremonies are the same as on other occasions. After the consumption of the Precious Blood, the clergy sit,

and remain seated until the chanters have repeated the antiphon, *Alleluia*, after the psalm *Laudate*. They stand up while the celebrant intones the antiphon of the *Magnificat*, sit while the chanters conclude it, stand up again for the canticle, at the beginning of which they sign themselves, are incensed as usual, and sit while the antiphon is being repeated.

THE BLESSING OF THE FONT.

The ceremony of blessing the baptismal font should be performed on Holy Saturday in every church in which there is, *de jure*, a fixed font.¹ In churches not having a right to a baptismal font, the blessing cannot take place, even as far as the infusion of the holy oils.² The ceremony should be repeated on the eve of Pentecost, notwithstanding any custom to the contrary, even though the water blessed on Holy Saturday has not been once used.³

A parish priest having charge of more than one parish should have all the fonts blessed by as many priests, or should have blessed water brought from the church in which he himself officiates to replenish the fonts in the other churches.⁴

The new oils blessed on the preceding Holy Thursday should be used in blessing the font on Holy Saturday, if they can be conveniently procured.⁵ But if they cannot be procured in time for the ceremonies of Holy Saturday morning, the old oils may be used.⁶ The old water should be removed from the font fully a week before Holy Saturday, in order that the font may be thoroughly cleansed and dried, and that any unpleasant odour, arising from the corruption of the water or of the oils may have time to disappear. On

¹ S. R. C. Mart. 1, 1636, n. 890-1037.

² S. R. C. Jul. 13, 1697, n. 3284-3433, 2.

³ S. R. C. Apr. 13, 1874, *S. Hippolyte*, n. 5584.

⁴ De Herdt, *Prax. Lit.*, tom. 3, n. 54.

⁵ Caput *Si quis*, de consec., dist. 4 (apud De Herdt, l. c.).

⁶ S. R. C. Sept. 19, 1859, n. 5294. See Wapelhorst, n. 209, 8, note.

Holy Saturday morning, or on the evening preceding, the font is refilled with pure water, and may be surrounded with floral decorations. Flowers and sweet-smelling herbs may also be scattered on the floor of the baptistery.

Part of the water blessed on Holy Saturday is put into the holy water vessels at the doors of the church, part is kept for the *Asperges* on the following day, and part is distributed to the faithful. And as the faithful justly prize this blessed water very highly, everyone is naturally anxious to procure some of it. But to enable the parish priest to satisfy all, he must bless a larger quantity than any ordinary baptismal font would contain. Two practicable methods of providing a sufficiently large quantity of blessed water are suggested.

1. A vessel of sufficient capacity is placed in the baptistery and filled with water. Over and upon this water are performed all the ceremonies as far as the infusion of the oils, when, by means of a suitable vessel, the font is filled, and the remaining ceremonies performed on the water in the font.
2. The font alone is filled; but as much as it can contain is put into it. Before the infusion of the oils, some of the water is taken from the font, and mixed with a smaller quantity of unblessed water, which, according to the axiom, *Major pars ad se trahit minorem*, also partakes of the blessing. And provided the quantity of unblessed water added each time be less than that of the blessed water with which it is mixed, this process may be repeated indefinitely, though in the end the quantity of unblessed water actually added far exceed that of the original blessed water. If necessary, the place of the blessed water removed from the font may be supplied with a quantity of unblessed water less than that of the blessed water remaining in the font.¹

If baptism is to be conferred after the blessing of the water, a priest, vested in surplice and violet stole, and attended by two acolytes, reads the exorcisms over those to be baptized, while the celebrant reads the prophecies.

¹ De Herdt, l. c., n. 55.

In a convenient place either inside the baptistery itself or outside it, is prepared a table covered with a white cloth, on which are placed—(a) two silver vessels, containing, respectively, chrism and the oil of THE PREPARATIONS. catechumens; (b) the requisites for washing and drying the celebrant's hands, including bread-crumbs or meal to remove the oil, and soap; (c) a missal; (d) a sponge, or coarse towel to wipe the edges and sides of the font, and a finer towel to wipe the Paschal candle, after being immersed in the water; (e) the ordinary vessel for holy water, with the aspersory. Suitable vessels are also provided for transferring the blessed water to the fonts kept at the church doors, and a seat, with a violet covering, for the celebrant and his ministers, is placed near the baptismal font.

The Celebrant, having read the prayer after the last prophecy, goes directly to the bench, puts off his chasuble and maniple, and puts on a violet cope, and, at a signal from the master of ceremonies, THE FUNCTION. inclines to the cross of the altar, puts on his biretta, and departs to the baptistery in the rear of the clergy, having the deacon and sub-deacon on his right and left respectively. Arrived at the entrance of the baptistery, he uncovers and sings from the missal, which rests on a lectern or is held by an acolyte, *Dominus vobiscum*, *Oremus*, and the prayer, *Omnipotens sempiterne Deus respice propitius*, &c., all in the ferial tone. While singing this prayer, he stands facing the cross held by an acolyte, and bows to it at *Oremus*. Having concluded this prayer, he enters the baptistery, and takes his stand, if convenient, on the western side of the baptismal font, having the cross-bearer in front of him on the opposite side.¹ In this position he sings from the missal, supported as before, the prayer, *Omnipotens sempiterne Deus, adesto*, &c., preceded by *Dominus vobiscum* and

¹ Wapelhorst, n. 209, 4. De Herdt, *Prax. Pontif.*, l. 2, n. 170, &c., after the *Memoriale Rituum*, tit. 8, c. 2, § 5, n. 11.

Oremus, and, like the preceding prayer, in the ferial tone. Then, raising his voice,¹ but still preserving the ferial tone, he sings the preface.²

After the words *gratiam de Spiritu Sancto*, he immerses his right hand in the water, and divides the water in the form of a cross. He then wipes his hand in a towel presented by the deacon, and continues the preface, until he has sung the words *non injiciendo corrumpat*, when he again pauses, touches the surface of the water, with the palm of his right hand, and having rubbed his hand with the towel, he proceeds with the preface. At the words *Per Deum vivum*, &c., he makes the sign of the cross three times over the water, and having sung *super te ferebatur*, he ejects with his right hand a little of the water from the font towards each of the four quarters of the globe, first towards the east, then towards the west, north, and south, respectively in this order.

1
3 4
2

Having once more wiped his hand, he continues the singing of the preface, and makes the sign of the cross over the water at the word *Benedico*. The part beginning *Hæc nobis Domine* he does not sing, but reads in a loud tone of voice; and he breathes on the water three times in the form of a cross after saying *tu benignus aspira*. When he has finished this part, that is, after the words *mentibus efficaces*, he takes the Paschal candle, and holding it perpendicular, he immerses the lower part of it in the water, and sings *Descendat*, &c. He raises it out of the water and again immerses it, deeper than before, and again sings the same words, in a somewhat higher pitch. A second time he withdraws it out of the water, and once more immerses it still deeper, and sings *Descendat*, &c., in a still higher pitch. And while still holding the candle thus immersed he breathes three times on the

¹ *Rubri Miss.*

² Martinucci, l. 2, c. 27, n. 71.

water; first in front of himself, then towards his left, and lastly towards his right, so as to form by the three breathings the Greek ψ . Before removing the candle out of the water he sings the words of the preface which follow as far as *fecundet effectu*. The conclusion *Per Dominum nostrum*, &c., is read aloud and not sung. Having reached this point, the celebrant and sacred ministers sit.

Some of the blessed water is now put into the portable holy water vessel, which, together with the aspersory, is handed to the parish priest or the senior priest present, who has previously put on a violet stole over his surplice. When this priest approaches the bench, the celebrant uncovers, rises, and, having received the aspersory from him, signs himself, then sprinkles the priest, the deacon, and sub-deacon, and afterwards hands back the aspersory, and resumes his seat, and puts on his biretta.

Meanwhile the required quantity of water is taken from the font,¹ and put into the holy water vessels at the door of the church, and into the other vessels prepared to receive the portion intended for distribution among the people. When everything is in readiness the celebrant, at a sign from the master of ceremonies lays aside his biretta, and, having saluted the clergy approaches the font. He receives the oil of catechumens from the deacon, and pours some of it into the water in the form of a cross, saying in an audible tone, *Sanctificetur et fecundetur*, &c. Having returned the oil of catechumens to the deacon, and received from him the chrism, he pours some of it also into the font, so as to form a cross on the surface of the water, and while doing so says *Infusio Chrismatis*, &c., as in the missal. While still holding the chrism he receives again from the deacon the oil of catechumens, and holding both vessels in his right hand,² pours from both together into the water in the form of a cross as before, saying meantime, *Commixtio*, &c. This

¹ Or put into it, if the water has been blessed in a large vessel. See above, page 302.

² If he can do so conveniently; if not, he may hold one in each hand.

done he returns the holy oils to the deacon, and with his right hand spreads the oil over the entire surface of the water in the font. He then rubs his hands carefully with cotton, and if there are none to be baptized, washes them with water, using the bread crumbs and soap, if necessary. If, however, baptism has to be conferred, he does not wash his hands until the conclusion of this ceremony also.

If he has to confer the sacrament of baptism in connection with the blessing of the font, the celebrant, having rubbed his hands with cotton after mixing the oils with the water, puts off the violet cope and stole, and puts on similar vestments of a white colour. The exorcisms having been already read over those to be baptized, as has been stated above, the celebrant begins with the interrogatories which immediately precede baptism, viz., in the case of infants, *N. Credis in Deum?* and in the case of adults, *Quis vocaris?* Having completed the ceremony of conferring baptism, the celebrant puts off the white cope and stole, and again assumes the violet, and returns to the altar, as he came. There he puts off the cope, and proceeds to the front of the altar for the litany.

The Deacon, when the celebrant has sung the last prayer after the prophecies, goes to the bench, puts off his maniple, hands the celebrant his biretta, and takes his own. When everything is arranged for the procession to start to the baptistery, the deacon genuflects to the cross on the altar, at the same time as the celebrant salutes it, and putting on his biretta¹ walks on the celebrant's right to the baptistery, raising with his left hand the border of the cope. Arrived at the entrance to the baptistery he puts off his biretta, receives the celebrant's, and hands both to the master of ceremonies, and stands beside the celebrant while he reads the prayer. This prayer finished, he enters the baptistery along with the celebrant, and remains at his right during the prayers and the preface. Each time the celebrant

¹ Martinucci, De Carpo, De Herdt, *Prax. Pontif.*, against the same De Herdt, *Prax. Lit.*, tom. 3, n. 63, Merati, &c.

makes the sign of the cross, the deacon raises the border of the cope, and when the celebrant has touched the water with his hand he presents the towel, which he receives from an acolyte or from the master of ceremonies. At the proper time he presents the Paschal candle to the celebrant, and receives it from him again ; and while the celebrant dips the candle into the water he holds back the border of the cope in the usual manner.

He sits when the celebrant sits, and rises along with the celebrant when the priest who is to sprinkle the clergy and people approaches with the holy water. Before rising he lays aside his biretta, and afterwards receives the celebrant's. When the celebrant is about to sprinkle him he bows profoundly, sits again after the sprinkling until everything has been prepared for the infusion of the holy oils, when he accompanies the celebrant to the font, and hands him first the vessel containing the oil of catechumens, and, having received it again, he then hands him the vessel containing the chrism. When the celebrant has poured some of the chrism into the font, the deacon hands him the oil of catechumens without for the present taking back the chrism. The blessing having been completed, and baptism conferred, if there are any subjects, and the celebrant having washed and wiped his hands, the deacon returns to the altar on the right of the celebrant, wearing his biretta as when coming to the baptistery. And having laid aside his chasuble at the bench in the sanctuary, he accompanies the celebrant to the foot of the altar for the litany.

The Sub-deacon likewise lays aside his maniple at the bench after the prophecies, and having received his biretta, and genuflected to the cross on the altar, accompanies the celebrant to the baptistery, walking on his left, and holding up the border of the cope. When the celebrant stops in front of the entrance to the baptistery, he takes off his biretta, and hands it to the master of ceremonies, and at the conclusion of the prayer sung here by the celebrant he accompanies him into the baptistery, and remains standing at his left

during the prayer and the preface. When the celebrant immerses the candle in the water he holds back the border of the cope, sits and puts on his biretta when the celebrant sits; uncovers and rises when the aspersory is brought to the celebrant, bows while the celebrant sprinkles him, and again sits, and puts on his biretta. When everything has been prepared he accompanies the celebrant to the font, assists at the infusion of the holy oils, and at the conferring of baptism, if it is to be conferred, and afterwards returns to the altar wearing his biretta, and walking on the celebrant's left. Having laid aside his chasuble at the bench, he goes to the foot of the altar for the litany.

The Master of Ceremonies invites the celebrant and sacred ministers to the bench, at the conclusion of the prophecies, assists the celebrant to put off the chasuble and maniple, and to put on the cope; and, if necessary, reminds the sacred ministers to put off their maniples. He then hands them their birettas, and, when everything is ready, gives them a sign to salute the cross on the altar, and accompany the procession to the baptistery. He will see that the procession is ordered as follows:—In front walks the thurifer, holding aloft in both hands the Paschal candle, which he removes from the candlestick, while the sacred ministers arrange their vestments at the bench. Next in order walks a cleric in surplice carrying the processional cross, and having on each hand an acolyte with a lighted candle. Behind these are the chanters walking, two and two, and singing the Tract *Sicut cervus desiderat*. Then the clergy, also two and two, the juniors first, and last of all the celebrant, between the deacon and sub-deacon; all three, but no others, wearing their birettas.

In front of the entrance to the baptistery he sees that a lectern is prepared before the arrival of the celebrant, or that an acolyte is in readiness to hold the book. On the arrival of the procession he places the thurifer with the Paschal candle on the right of the entrance to the baptistery as one approaches, and on the other

side, the cross-bearer between the acolytes, and warns them all to turn their faces towards the advancing procession, and the cross-bearer, to turn the figure on the cross in the same direction. He receives the birettas when the celebrant and ministers arrive, and carries them to the bench prepared either outside or inside the baptistery, according to circumstances. Only one prayer is said outside the baptistery, and when it is concluded the master of ceremonies directs the bearer of the Paschal candle, the cross-bearer and acolytes, and a few others, if the space inside the baptistery permits, to enter the baptistery before the celebrant. He sees also that the lectern and missal are also brought inside, and directs the cross-bearer and acolytes to stand with their faces towards the font, and their backs towards the sanctuary of the church, or towards the east, if the disposition of the baptistery will permit. The bearer of the Paschal candle he directs to stand convenient to the deacon's right. The celebrant and ministers stand facing the cross, on the opposite side of the font.

When the celebrant commences to sing the preface, the master of ceremonies sees that an acolyte is prepared to present a towel to the deacon each time the celebrant requires it to wipe his hands, and that the thurifer shall have the Paschal candle at hand when it is required. He wipes the edges and sides of the font after the celebrant has thrown a little water over the edges towards the four quarters; and when the blessing is over he directs those appointed for the purpose to remove the required quantity of water from the font. He directs an acolyte to take the holy water vessel and aspersory, and having procured some of the blessed water, to carry it to the senior priest, and accompanies him when he goes to sprinkle the people. He assists at the infusion of the oils, and the conferring of baptism, and afterwards arranges the procession in the same order in which it came to the baptistery. On their arrival at the bench he assists the ministers to unvest, and directs them to go to the front of the altar for the litany.

The **Thurifer** takes the Paschal candle from the candlestick while the ministers arrange their vestments after the prophecies ; and, at a signal from the master of ceremonies, leads the way to the baptistery, without saluting the altar. He carries the candle in both hands, and keeps it raised somewhat over his head. He stops at the entrance to the baptistery, and goes a little to his right, where he stands facing the approaching procession. When the celebrant has sung the first prayer, he enters the baptistery in front of the others ; and when the celebrant and his ministers enter, he takes his stand on the right of the deacon. At the proper time he hands the candle to the deacon, and after receiving it again, wipes it with a fine towel prepared for the purpose. He leads the procession back again to the sanctuary, and replaces the candle.

The **Acolytes** light their candles at the conclusion of the prophecies, and, having between them the cross-bearer, they depart to the baptistery when everything is ready. At the entrance to the baptistery they step a little towards their left, and with the cross-bearer still between them, turn round to face the celebrant. At the conclusion of the prayer said outside the baptistery, they enter, and stand between the font and the sanctuary of the church, so that their faces are towards the font, their backs to the sanctuary. They remain in this position until the end of the ceremony, when they return to the sanctuary, deposit and extinguish their candles, and place the cushions on the steps for the prostration during the litany.

The **Cross-bearer**, who is on this occasion a simple cleric vested merely in soutane and surplice, takes the processional cross at the conclusion of the prophecies, and, having placed himself between two acolytes carrying lighted candles, without saluting the altar, he follows the bearer of the Paschal candle to the baptistery. At the entrance to the baptistery he turns his face and the figure on the cross towards the approaching procession, stands thus until the celebrant has sung the prayer, and then enters the baptistery.

In the baptistery he stands with his face to the font and his back towards the sanctuary of the church. After the ceremony he returns to the altar, lays aside the cross, and goes to his place in choir.

The Choir sings the Tract *Sicut cervus* on the way to the baptistery. The chanters walk next to the cross-bearer, and the clergy after them, the juniors being first. At the entrance to the baptistery they halt, and form themselves into two lines, or into a circle. They stand during the entire ceremony, and as many of them as there is space for enter the baptistery after the cross-bearer. They return to the altar in the order in which they came, and, having genuflected to the cross, retire to their places.

SECTION II.—THE CEREMONIES IN SMALL CHURCHES.¹

In the porch or immediately outside the door of the church is placed a table covered with a white cloth. On this table are the following requisites:—1. A missal on its stand. 2. The five grains of incense on a silver dish. 3. A censer and incense-boat.

4. A vessel containing holy water and an aspersory. 5. White maniple, stole, and dalmatic. 6. A wax taper. Near the table stands the reed crowned with a triple candle, a brasier or chafing dish for the new fire, and a pair of tongs for transferring some of the fire into the censer. The fire is lighted before the ceremony begins.²

The high altar is prepared as for a solemn feast, but without relics or images. Candles of the ordinary bleached wax are in the candlesticks, but are not lighted until the beginning of mass. The cross is uncovered, but the pictures and statues remain covered until after the litany.³

¹ See Part IV., chapter vii., sect i.

² *Ibid.*

³ See *loc. cit.*

In the sanctuary, on the gospel side, is a lectern for supporting the missal during the reading of the *Exultet*. It stands in the place where the Gospel is sung in solemn mass, and faces the altar. Behind the lectern, and a little to the left, is the Paschal candle on the candlestick, and near it is a wooden or marble stand for the reed. The lamps of the sanctuary are ready to be lighted.

In the baptistry, or immediately outside it, if more convenient, is a table covered with a white cloth, on which are laid:—1. Two silver vessels, containing respectively chrism and oil of catechumens. 2. The requisites for washing and drying the celebrant's hands, including bread-crumbs and soap, as well as cotton to remove the holy oils. 3. A sponge or coarse towel to wipe the edges of the font, and a finer towel to wipe the Paschal candle after being immersed in the water. 4. The ordinary vessel for holy water, and the aspersory. Suitable vessels are also provided for transferring the blessed water to the receptacles at the church doors.

On the credence are the chalice prepared for mass, with white veil and burse, the cruets and finger-towel, and a missal for the *Exultet* and the mass.

In the sacristy are the usual vestments for mass of white colour, together with a violet stole and cope for the blessing of the fire, and a maniple, stole, and chasuble of the same colour for the reading of the prophecies. These last-named vestments may, however, be laid on the credence, or on a bench at the epistle side. As four clerks are required on this day, soutanes and surplices will be provided for them in the sacristy. The processional cross is likewise in the sacristy.

THE BLESSING OF THE FIRE, THE INCENSE, AND THE PASCHAL CANDLE.

The Celebrant, vested in amice, alb, cincture, and stole of violet colour, together with a cope of the same colour, if he can have such conveniently, proceeds with his clerks to the place prepared at the door of the church for the blessing of the fire and incense. The first clerk walks in front with his

hands joined ; the third follows him carrying the processional cross ; and the second and fourth are respectively at the right and left of the celebrant. If the table is outside the door of the church the cross-bearer takes up his position on the side opposite the door, but if it is inside, he stands between it and the door. The celebrant faces the cross, and reads the prayers for the blessing of the fire and the grains of incense. He keeps his hands joined even when saying *Dominus vobiscum*, and *Oremus*. Having concluded the fourth prayer, he puts incense into the censer, into which the first acolyte has put some of the new fire during the reading of the fourth prayer. He blesses the incense as usual, sprinkles the fire and grains of incense, saying *Asperges me Domine*, &c., and then incenses them. Here the celebrant lays aside the cope and violet stole, and puts on the white vestments above-mentioned ; namely, maniple, stole, and dalmatic. The stole is worn on the left shoulder as by a deacon. Thus vested, he again puts incense into the censer and blesses it, and then taking the reed, he moves towards the high altar. On his left is the second clerk, carrying a taper lighted from the new fire ; immediately in front of him is the cross-bearer, and before the cross-bearer are the first clerk with the censer, and the fourth carrying the grains of incense ; the latter on the right, the former on the left. When the celebrant enters the church, all stop ; the celebrant inclines the reed, one of the candles on it is lighted by the clerk at his side, and he and the clerks, the cross-bearer excepted, genuflect. While on bended knee he says in a distinct tone, or sings if there is a choir, the words *Lumen Christi* ; then rises, as do the clerks, who respond *Deo gratias*, if this response is not sung by the choir. The second candle is lighted about the middle of the church, and the third in front of the altar, and on each occasion the ceremonies just described are observed. But the celebrant says (or sings) *Lumen Christi* in a higher tone each time, and the response is each time said or sung in a corresponding tone.

When *Deo gratias* has been said (or sung) the third time

the celebrant receives the missal from the second clerk, to whom he in turn hands the reed, and, kneeling on the first step of the altar, says:—*Jube, Domine, benedicere. Dominus sit in corde meo et in labiis meis ut digne et competenter annuntiem suum Paschale Praeconium*; omitting *munda cor meum*. Then rising, and genuflecting to the altar, he goes to read the *Exultet*, preceded by the four clerks. He stands in front of the lectern, with his back to the altar, having on his right the cross-bearer and thurifer, and on his left the two clerks with the reed and grains of incense. Before commencing the *Exultet*, which he reads in a tone at once distinct and joyful, he incenses the missal.

After the words *Curvat Imperia*, he puts the grains of incense into the candle in the form of a cross, thus,

$$\begin{array}{ccc} & 1 & \\ 4 & 2 & 5 \\ & 3 & \end{array}$$

He lights the Paschal candle with one of the branches of the triple candle at the words *Rutilaus ignis accendit*; and at the words *Apis mater eduxit*, he pauses, while the fourth clerk lights the lamp or lamps of the church. Having finished the *Exultet*, he returns to the sacristy to change his vestments.

The Clerks accompany the celebrant to the door of the church. The first walks in front, with his hands joined; the third, carrying the processional cross, follows the first; and the second and fourth walk to the right and left of the celebrant. The cross-bearer stands on the side of the table distant from the high altar of the church, whether the table is placed inside or outside the door. While the celebrant reads the fourth prayer for the blessing of the grains of incense, the first clerk puts some of the blessed fire into the censer, and presents it to the celebrant to have incense put into it. The second clerk takes the incense-boat, and gives the spoon to the celebrant, and receives it from him again with the customary kissing of the spoon and the celebrant's hand. The second and fourth clerks assist the celebrant while changing his vestments; then the fourth takes the dish with the grains

of incense, and the second lights a taper from the new fire, and hands the reed to the celebrant. They proceed towards the altar in this order:—1. The first clerk with the censer, and, on his left, the fourth, with the grains of incense. 2. The cross-bearer. 3. The second clerk, at the left of the celebrant, carrying a lighted taper. The second clerk lights, with his taper, one of the branches of the triple candle, each time the celebrant stops and inclines the reed; and then all genuflect, except the cross-bearer. If there is no choir to sing the responses, the clerks respond, in a clear voice, *Deo gratias*, each time the celebrant says *Lumen Christi*; and each time they raise their voices higher than before. After the third *Deo gratias*, the second clerk takes the missal from the credence, and gives it to the celebrant, from whom, at the same time, he receives the reed; the cross-bearer, and the second clerk with the reed, do not genuflect before going to the lectern; the others genuflect along with the celebrant. In going to the lectern, the first and fourth clerks, with the censer and grains of incense respectively, are in front, the latter to the right of the former. The other two follow, the cross-bearer being on the right of his companion with the reed. At the lectern the cross-bearer and thurifer are on the celebrant's right, the other two on his left, the one having the reed being nearest to him. At the proper time the fourth clerk presents the grains of incense to the celebrant, and when they have been put into the candle, he carries the dish to the credence, and procures a taper, with which he lights the lamps when the celebrant pauses the third time. When he pauses the second time, the second clerk hands him the reed, which he afterwards fastens in the stand prepared for it near the Paschal candle. At the conclusion of the *Exultet*, they all return to the sacristy in front of the celebrant.

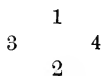
THE PROPHECIES AND THE BLESSING OF THE FONT.

The Celebrant, having come to the sacristy after the blessing of the Paschal candle, puts off the white vestments, puts on maniple, stole, and chasuble of violet colour, and returns

to the altar preceded by the clerks. At the foot of the altar he salutes the cross, then ascends to the predella, and, having kissed the altar, goes to the missal at the epistle corner to read the prophecies. He reads both the prophecies and the prayers in the same elevated tone, and when saying *Flectamus genua*—which is said before each of the prayers except the last—he genuflects, and rises again when the clerks, or one of them, responds, *Levate*. At the conclusion of the last prayer he inclines to the cross, and ascends to the bench on the epistle side, where he puts off the chasuble and maniple, and, if the church has a baptismal font, puts on a violet cope; but if it has no font, he goes in alb and stole to the front of the altar for the litanies.

When there is a font to be blessed, the celebrant, vested as above, or without the cope, proceeds to the baptistery. The second and fourth clerks walk on his right and left, holding back the borders of the cope. The third carries the processional cross immediately before him, while in front of all walks the first carrying the lighted Paschal candle. When departing from the sanctuary the celebrant begins the Tract, *Sicut Cervus*, which he continues to read slowly, so as to finish it as he arrives at the baptistery. Before the entrance to the baptistery all stop; the cross-bearer turns round to face the celebrant, who reads, from the missal held by the fourth clerk, the prayer *Dominus vobiscum*, *Oremus*, and the prayer *Omnipotens sempiterne Deus*. After this he follows the cross-bearer and candle-bearer into the baptistery, and standing, facing the cross, on the opposite side of the font from it, he reads the second prayer and the preface. While reading the preface, he observes everything prescribed by the rubrics, at the place at which it is prescribed. After the words *Gratiam de Spiritu Sancto*, he divides the water crosswise with his right hand, which he immediately wipes with a towel presented by one of the clerks. He touches the water with his right hand at the words, *Non inficiendo corrumpat*; and, having made the sign of the cross over the water thrice at the words *Per Deum ✠ vivum, per Deum ✠ verum, per Deum ✠ sanctum*, and said the words,

Super te ferebatur, he pours water from the font with his right hand towards the four quarters of the globe—1, towards the east; 2, towards the west; 3, towards the north; 4, towards the south—in this manner—



The edges and sides of the font are then wiped by one of the clerks, and the celebrant proceeds. He breathes thrice on the water in the form of a cross, after the words *Tu benignus aspira*, and at the next pause takes the Paschal candle, and holding it perpendicular, immerses the lower part of it in the water of the font, saying, *Descendat*, &c.; he then immerses the candle still deeper, and repeats the words in a louder voice; and a third time the candle is sunk still deeper, and the words repeated in a still higher tone. Holding the candle thus immersed, he breathes thrice on the water, in the form of the figure Ψ given in the missal; and, after the words *Fecundet effectum*, he removes the candle, which is immediately wiped by the first clerk, who receives it from the celebrant. At the end of the preface, one of the clerks transfers water from the font into the vessel for the aspersion, and presents the aspersory, previously dipped in it, to the celebrant, who sprinkles himself and the bystanders, and then, with a clerk on either hand, proceeds to sprinkle those who are in the church. During this time the clerks remove the required quantity of water from the font, or, if the water has been blessed in another vessel,¹ they transfer a sufficient quantity to the font.

When the celebrant returns to the font he takes first the vessel containing the oil of catechumens, and pours some of it into the water, saying, *Sanctificetur*, &c.; then taking the chrism he pours some of it also into the water, saying, *Infusio*, &c. Lastly, he pours of both together into the water, holding both, if convenient, in his right hand, and making the sign of the cross with the stream of oil three times while

¹ See Part IV., chap. vii., sec. I., page 302.

saying the words in which the crosses are marked in the missal. He then mixes the oil through the water with his right hand; and, having rubbed off the oil and washed his hands, he confers baptism, if there are any subjects; if not, he returns at once to the altar.

The Clerks stand during the reading of the prophecies. When the celebrant says *Flectamus genua*, they genuflect; the second rising, says *Levate*, and then all rise. At the conclusion of the prophecies the first clerk removes the Paschal candle from the candlestick, the third takes the processional cross, and the remaining two place themselves to the right and left of the celebrant. When the celebrant is ready they move towards the baptistery, the first clerk with the Paschal candle lighting in front, and the cross-bearer immediately behind him. They halt outside the entrance to the baptistery, and the candle-bearer and cross-bearer turn towards the celebrant; and the fourth clerk, taking the missal, holds it open before him. When he has read the prayer all enter the baptistery in the same order in which they approached it. The cross-bearer stands on that side of the font next the high altar, and turns towards the celebrant, who stands on the opposite side. The fourth clerk holds the missal open before the celebrant, and the second stands at the celebrant's right, and raises the cope when he makes the sign of the cross or performs any other action with his right hand. He also presents a towel to the celebrant each time he touches the water, and wipes the edges and sides of the font after the celebrant pours water over them. The first presents the Paschal candle at the proper time, and carefully wipes it when he receives it back again. The second puts water into the vessel for the aspersion, and presents the aspersory, previously dipped in it, to the celebrant. Both the second and fourth clerks accompany the celebrant when he goes to sprinkle the people in the church. When the oils have been put into the font the same two present cotton to the celebrant to remove the oil, also the bread crumbs, water, and towel. After this, if there are no subjects for baptism, all return to the sanctuary in the order in which they came.

THE LITANY AND THE MASS.

The Celebrant reads the litany kneeling at the front of the altar, and either holding the missal in his own hands or having it resting on a bench before him. The clerks respond, or rather repeat each invocation after the celebrant. At the versicle *Peccatores*, the candles on the altar are lighted, and the violet antependium and other ornaments of that colour removed. The celebrant continues the litany, up to *Christe exaudi nos*, inclusive, and then goes to the sacristy to vest for mass. If the litany is sung by a choir, the celebrant prostrates himself in front of the altar, as on Good Friday morning, and remains in this position until the chanters sing *Peccatores*. When the litany is sung, each invocation is repeated in full.

In the sacristy the celebrant puts on white vestments, and returns to the altar to celebrate mass. He says the psalm *Judica*, and the *Confiteor*, as usual ; says also the prayer *Aufer* while going up to the altar, and having said *Oremus*, without moving from the middle of the altar, he says the *Kyrie eleison* and *Gloria in excelsis*. While he says this hymn the bells are rung, and the veils are removed from any pictures or images not before unveiled. After the Epistle, *Alleluia* is repeated three times, each time in a higher tone than before. There is no *Creed*, no *Offertory*, and no *Agnus Dei*, and, in place of the versicle called *the Communion*, Vespers are said. After *Ite, missa est*, *Alleluia* is repeated twice, and mass is concluded as usual.

The Clerks kneel at each side of the celebrant, and repeat after him the invocations of the litany. At the versicle *Peccatores*, the first clerk removes the violet ornaments from the altar, and lights the candles. They go before him to the sacristy at the conclusion of the litany, and return with him for the mass, at which they assist as usual, except that the bells are rung at the *Gloria in excelsis*.

APPENDIX.

DIRECTIONS FOR THE ASSISTANTS AT A BISHOP'S PRIVATE MASS.

CHAPTER I.

THE PREPARATIONS.

On the plane of the sanctuary, in front of the altar, is placed a *prie-dieu*, or genuflectory, on or beside which are laid the book called the *Canon* and the bugia. On the credence is placed the chalice, prepared in the usual way; the cruets, with wine and water; a basin, ewer, and towel, the latter on a silver salver or plate. The charts are not put on the altar; but the missal, with its stand, occupies the usual position at the epistle corner. Four candles are generally lighted; but, on the less solemn feasts, two suffice.¹ On the middle of the altar are laid the vestments for mass, of the colour required by the mass which the bishop intends to celebrate. The maniple may be with the other vestments, or it may be on the credence, or on one of the steps of the altar on the gospel side. If the bishop wishes to say a Requiem Mass, the maniple should be in its proper order among the other vestments. The only episcopal ornaments worn by a bishop celebrating a private mass are the ring and pectoral cross.²

¹ *Ceremonial*, c. 29, n. 4.

² *Ibid.*, n. 3.

CHAPTER II.

THE VESTING, AND MASS WITH TWO CHAPLAINS.

SECTION I.—THE VESTING.

A bishop may celebrate mass like a simple priest, with the assistance of a single mass-server; but it is becoming that, in addition to the ordinary servers, he should be assisted by one or two chaplains.¹ These should be priests,² if possible, or at least they should be in Holy Orders, and they should be vested in soutane and surplice. The use of the stole is forbidden to the assistants of a bishop's private mass, unless in case one of them has to take the ciborium from the tabernacle, or replace it in the tabernacle. While doing this, and only then, is he permitted to wear the stole; for then only does the nature of his functions require that he should wear it.

It is the duty of the chaplains to see that the preparations are all made, and everything in readiness before the arrival of the bishop. When he is approaching the church, they go to the entrance to meet him, unless he is accompanied or met by the pastor of the church. As he enters they salute him, and one of them hands him the aspersory, with the usual *oscula*; then, placing themselves at his right and left, they accompany him to the *prie-dieu*. The one on the right opens the Canon at the preparation for mass, and places or holds it before the bishop; the other holds the bugia. The servers, meantime, remain kneeling beside the credence.

¹ "Ideo valde conveniens est ut duos saltem capellanos cottis mundis indutos apud se ministrantes haberet (Episcopus)." (*Ibid.*, n. 2.)

² Wapelhorst, n. 76, and authors generally.

When the bishop has finished his preparation, the chaplains carry the Canon and bugia to the credence, and return immediately to their places beside the bishop. One of them takes the mozetta, or mantelletta, which he lays on the *prie-dieu*, or in some other convenient place; the other removes the pectoral cross, and, having presented it to the bishop to be kissed, he lays it reverently on the altar beside the vestments. The first, or more worthy of the chaplains, takes the towel from the credence, and approaches the bishop in company with the two servers, carrying the basin and ewer. The second chaplain removes the ring from the bishop's finger, or receives it from him, if he prefers to draw it off himself. The two servers kneel in front of the bishop; and, while one of them pours the water on his hands, the other holds the basin to receive it. The first chaplain presents the towel, and receives it again after the bishop has wiped his hands. If he is not a priest, he presents and receives the towel on bended knee.¹

The chaplains next proceed to vest the bishop. The second carries the vestments from the altar and hands them to the first, who puts them on, or assists the bishop in putting them on. Before presenting the amice, maniple, pectoral cross, and stole, to be kissed by the bishop, the chaplain kisses them himself; not on, but beside the place where the bishop should kiss them.² The maniple is not put on until the *Indulgentiam*, unless for a Requiem mass, when it is put on at the usual time. The pectoral cross is put on before the stole.

While the first chaplain is arranging the chasuble on the bishop, the second takes the Canon from the credence, and places it against the gradus, in the centre of the altar, open at the prayer *Oremus te Domine*.

¹ Wapelhorst, n. 77, 3.

² *Idem*, *ibid.* 4. De Carpo, pars. ii., n. 121.

SECTION II.—FROM THE BEGINNING OF MASS TO THE
CONSECRATION.

The **First Chaplain** kneels at the bishop's right during the prayers which are said at the foot of the altar. When the bishop says *Oremus*, before ascending the altar, he rises, and, slightly raising with his left hand the front of the bishop's vestments, accompanies him up to the altar, keeping a pace, or a half-pace, in his rear. He goes at once to the missal, receives the bugia from one of the servers, and, when the bishop approaches, he points out to him the *Introit*, and turns the leaves, if necessary. Still holding the bugia in his right hand, he follows the bishop to the centre of the altar, and remains at his right during the *Kyrie* and *Gloria*. He responds to the *Kyrie*; but does not recite the *Gloria* along with the bishop. At the end of the *Gloria*, he returns to the missal, and points out the prayers, the Epistle, &c. These having been recited, he carries the bugia to the gospel side, where he stands at the left of the bishop. When the Gospel has been read, he lays the bugia on the altar, raises the missal and points out to the bishop the beginning of the Gospel. He then moves the missal towards the centre of the altar, takes up the bugia, and stands at the bishop's left during the Creed, and afterwards points out the Offertory. At the washing of the fingers, he lays down the bugia, and goes to the epistle corner to present the towel.¹ After the washing of the fingers, he returns to the missal, takes up the bugia, and points out the Secrets. He says the responses before the preface, inclines moderately at the *Sanctus*; and at the *Memento*, laying down the bugia, he steps back a little on the predella.² The *Memento* over, he returns to his place, takes up the bugia again, and turns the leaves for the bishop.

The **Second Chaplain**, holding the maniple in his hands, kneels at the bishop's left from the beginning of mass to the *Indulgentiam*. He then rises, kisses the maniple near the

¹ Wapelhorst, n. 78, 12. De Carpo, *ibid*.

² *Idem*, *ibid*. 17.

cross, puts it on the bishop's left arm, and kisses his hand. He kneels¹ during the versicles which follow the *Indulgentiam*, rises at the *Oremus*, and, being somewhat behind the bishop, and raising the front of his vestments with the right hand, he accompanies him up the altar steps. During the Introit he stands at the left of the bishop, with his hands joined. In the same way he stands during the *Kyrie* and *Gloria*, the prayers, Epistle, &c. He removes the book for the Gospel, and, having given the responses at the beginning of the Gospel and saluted the bishop, he goes to his place, which is now at the bishop's right.

If the Creed is not said, he goes during the Gospel to bring the chalice to the altar; but if the Creed is said, he need not leave the altar until after the *Et Homo factus est*. Having brought the chalice to the altar he places it at the epistle side, spreads the corporal, removes the veil, which he either lays folded on the altar, or gives to one of the servers to carry to the credence, and having placed the pall against the gradus, he presents the paten with the host to the bishop, first kissing the edge of the paten, and then the bishop's hand. He then wipes the chalice with the purificator, takes the wine-cruet, which a server will have brought to the altar, and pours some wine into the chalice. Then taking the water-cruet, he holds it towards the bishop, saying: *Benedicite Pater Reverendissime*, and puts a little into the chalice. Having wiped away any drops that may be adhering to the interior of the chalice, he presents it to the bishop with the usual kisses. He neither recites the words with the bishop during the offering of the chalice, nor supports the chalice, or the arm of the bishop. When the chalice is placed on the corporal he covers it with the pall, and places the purificator over the paten.

At the *Veni Sanctificator* he removes the Canon towards the epistle corner for the *Lavabo*, receives the ewer and basin from a server, pours water on the bishop's fingers, and kneels

¹ De Conny, l. 3, chap. 5, would have both chaplains to rise at the *Indulgentiam*, and remain standing.

to receive his blessing. He moves the Canon back again to the centre, and may hold it while the bishop is reading the prayer, *Suscipe Sancta Trinitas*. When the bishop has said the Secrets, the chaplain removes the missal from the stand, and puts the Canon in its place, and having returned to the right of the bishop he recites the responses before the preface. He inclines moderately at the *Sanctus*; at the *Memento*, he steps back a pace on the predella,¹ but returns to his place as soon as the *Memento* is finished.

The Servers kneel at the right and left of the chaplains, at the beginning of mass, and say the responses with them in a subdued tone. If the chaplains permit them, they may transfer the missal and bugia before the Gospel. During the Gospel they stand in their places at the foot of the altar. At the offertory one of them brings the cruets to and from the altar; the other assists him to bring the ewer, basin, and towel for the washing of the fingers. The bell is not rung at the *Sanctus*, but immediately after the *Sanctus* has been said the servers go to the sacristy or credence for two torches which they bring, lighting, to the altar.² They kneel with their torches on the first step on the gospel and epistle sides, and remain so until after the consecration.

SECTION III.—FROM THE CONSECRATION TO THE END.

The First Chaplain at the *Qui pridie* lays the bugia on the altar, genuflects, and, retiring a little, kneels on the edge of the predella. At both elevations he inclines profoundly, at the same time raising the border of the chasuble. After the elevation of the chalice he rises, genuflects on the predella with the bishop, resumes his place at

¹ Wapelhorst, n. 78, 17.

² If there are no clerks to carry the torches during the consecration their place may be supplied by two large candlesticks, placed conveniently on the altar steps, to the right and left. The second chaplain should take charge of lighting and extinguishing them.

the missal, and takes up the bugia. During the *Memento defunctorum* the bugia is laid on the altar, and the chaplain retires slightly, but still remains on the predella. He genuflects along with the bishop, and, being moderately inclined he strikes his breast at the *Domine non sum dignus*, and remains profoundly inclined during the Communion under both kinds.¹

While the bishop is taking the ablutions, the first chaplain places the Canon against the gradus in the middle of the altar, and puts the missal back on its stand. If there are no servers, or if they are otherwise engaged, he transfers the missal and bugia to the epistle side, genuflecting as he passes the centre of the altar. At the washing of the hands he assists, as at the *Lavabo*, drawing off, and putting on the bishop's ring, if the bishop permits him, and presenting him with the towel. At the Communion and Post-communion he stands by the missal at the bishop's right, holding the bugia, and pointing out the prayers. At the blessing before the last Gospel he genuflects on the edge of the predella, and during the Gospel holds the bugia at the bishop's right. He descends the altar with the bishop, and responds to the prayers. These finished, he genuflects *in plano* at the bishop's right, unvests him, puts on the mozetta, or mantelletta, and the pectoral cross, and kneels at his left, holding the bugia while he makes his thanksgiving. He afterwards accompanies him to the door of the church or to the sacristy.

The Second Chaplain kneels on the edge of the predella at the beginning of the consecration, having first uncovered the ciborium, if there is one to be consecrated. At the elevation of the Host he inclines profoundly, holds up the chasuble,

¹ If communion is to be given by the bishop, the first chaplain, after the consumption of the Precious Blood, kneels on the edge of the predella at the gospel side, and says the *Confiteor*. The second, meantime, takes the ciborium from the tabernacle and uncovers it with the necessary genuflections, and then kneels on the edge of the predella while the bishop says *Misereatur* and *Indulgentiam*, *Ecce Agnus Dei*, &c. Both chaplains then rise, and genuflect with the bishop. The first takes the paten, which he holds under the chin of each communicant; the second stands at the bishop's left.

and rings the bell, if there is no one else to do it. The bell is rung three times for each consecration—at each of the genuflections, before and after the consecration, and at the elevation. When the bishop genuflects after the elevation of the Host, the second chaplain rises, uncovers the chalice, and again resumes the kneeling posture. After the elevation of the chalice he rises to cover it, and genuflects along with the bishop.

He continues now to stand at the bishop's right, uncovering and covering the chalice when necessary, and genuflecting each time the bishop genuflects. At the *Memento defunctorum*, as at the *Memento vivorum*, he retires a little on the predella, but resumes his place again as soon as the *Memento* has been made. At the end of the *Pater Noster* he wipes the paten with the purificator, and hands it to the bishop with the usual *oscula*. At the *Domine non sum dignus* he inclines moderately, and strikes his breast at each repetition, and during the consumption of the Host and chalice he remains profoundly inclined. At the proper time he ministers the ablutions, and immediately afterwards the water for washing the hands. Having returned the ewer and basin to the credence, or to one of the servers he goes to the gospel side of the altar, genuflecting when passing the centre, and, taking the chalice, wipes it with the purificator, covers it, folds the corporal, which he puts in the burse, places the burse on the chalice, and carries all to the credence, and returns directly to the bishop's left.

If the last Gospel is the beginning of St. John, the second chaplain removes the Canon from the centre as soon as the bishop has said the prayer *Placeat*. If another Gospel is read, he transfers the missal. In both cases he kneels on the edge of the predella, or on one of the steps for the blessing. During the reading of the Gospel he remains at the bishop's left, he holds the Canon when it is used, so that the bishop may conveniently read from it, and does not genuflect at *Verbum caro factum est*. After the Gospel he accompanies the bishop to the foot of the altar, says the

responses to the prayers, helps to unvest the bishop, and assists with the Canon during the thanksgiving, as during the preparation. The thanksgiving finished, he escorts the bishop to the door of the church or to the sacristy.

The **Servers** after the consecration carry their torches to the sacristy, extinguish them, and return to their places at the foot of the altar. They repeat the responses in a low tone, carry the cruets, &c., to the altar for the ablutions and washing of the hands, and having received them back again from the chaplains, replace them on the credence. If permitted, they may transfer the missal or Canon for the last Gospel.

CHAPTER III.

THE VESTING AND MASS WITH ONLY ONE CHAPLAIN.

The duties just marked out for the two chaplains at a bishop's private mass, may in case of necessity be discharged by one. When there is only one chaplain, then he will meet the bishop at the entrance to the church, salute him, present him with the aspersion with the usual *oscula*, and conduct him to the genuflectory. While the bishop makes his preparation, he holds the bugia, and turns the leaves of the Canon. He assists him to remove the mozetta, or mantelletta, and the pectoral cross; the former he lays on the genuflectory, the latter on the altar. He presents the towel, receives the bishop's cap, kissing first his hand, and then the cap, and finally assists him to vest. One of the servers may carry the vestments from the altar and hand them to the chaplain, who puts them on the bishop, kissing those which the bishop kisses before presenting them to him. He then places the Canon standing against the gradus in the middle of the altar, open at the prayer *Oremus*.

At the beginning of mass he kneels on the epistle side, and at the *Indulgentiam* puts on the maniple. When the bishop goes up to the altar he raises the front of the alb, and accompanies him. He goes at once to the missal, takes up the bugia, and points out the *Introit*.

Up to the Gospel his place is at the bishop's right, where, holding the bugia, he says the responses, turns the leaves of the missal, and points out the prayers, &c. Before the Gospel he transfers the missal and bugia, or has them transferred by the servers.

Towards the end of the Gospel, or of the Creed, when it is said, he brings the chalice with its appurtenances to the

altar, spreads the corporal and presents the paten with the Host, taking care to kiss the paten, and the bishop's hand. He wipes the chalice, pours wine into it, presents the water to the bishop, saying, *Benedicite Pater Reverendissime*, and having put a little water into the chalice, and wiped away any drops that may be adhering to the interior, he presents the chalice to the bishop, kissing the chalice and the bishop's hand. He covers the chalice with the pall at the proper time.

At the washing of the fingers he presents the towel, and then crosses over to the gospel side. Here he assists at the missal, and holds the bugia whenever the nature of his other duties permits. After the Secrets have been said, he removes the missal from the stand, and puts the Canon in its place.

At the *Qui pridie*, before the consecration, he kneels on the edge of the predella, a little towards the epistle side. At the elevation of the Host he inclines profoundly, raises the chasuble with his left hand, and rings the bell with his right, unless this latter duty has been entrusted to one of the servers. He rises to uncover the chalice, kneels and inclines during the elevation of the chalice, and again rises to cover it, after which he genuflects with the bishop, and goes back to his place at the missal, genuflecting on his arrival.

Towards the end of the prayer *Nobis quoque*, he lays down the bugia, and goes to the epistle side, to cover and uncover the chalice when necessary.

He inclines moderately, and strikes his breast at the *Domine non sum dignus*, and inclines profoundly during the Communion. He ministers the ablutions, and afterwards the towel at the washing of the hands, and having put the missal back on the stand, and the Canon against the gradus, he wipes and covers the chalice, folds the corporal, puts it into the burse, and carries all to the credence. On resuming his place at the missal he takes up the bugia, and points out the Post-communions. He kneels for the blessing, holds the Canon during the reading of the last Gospel; but if the last Gospel is read from the missal, he may hold the bugia at the bishop's left.

After the Gospel he descends with the bishop to the foot of the altar, kneels, and says the responses, assists the bishop to unvest and to put on the pectoral cross and mozetta, and remains with him at the genuflectory while he makes his thanksgiving.

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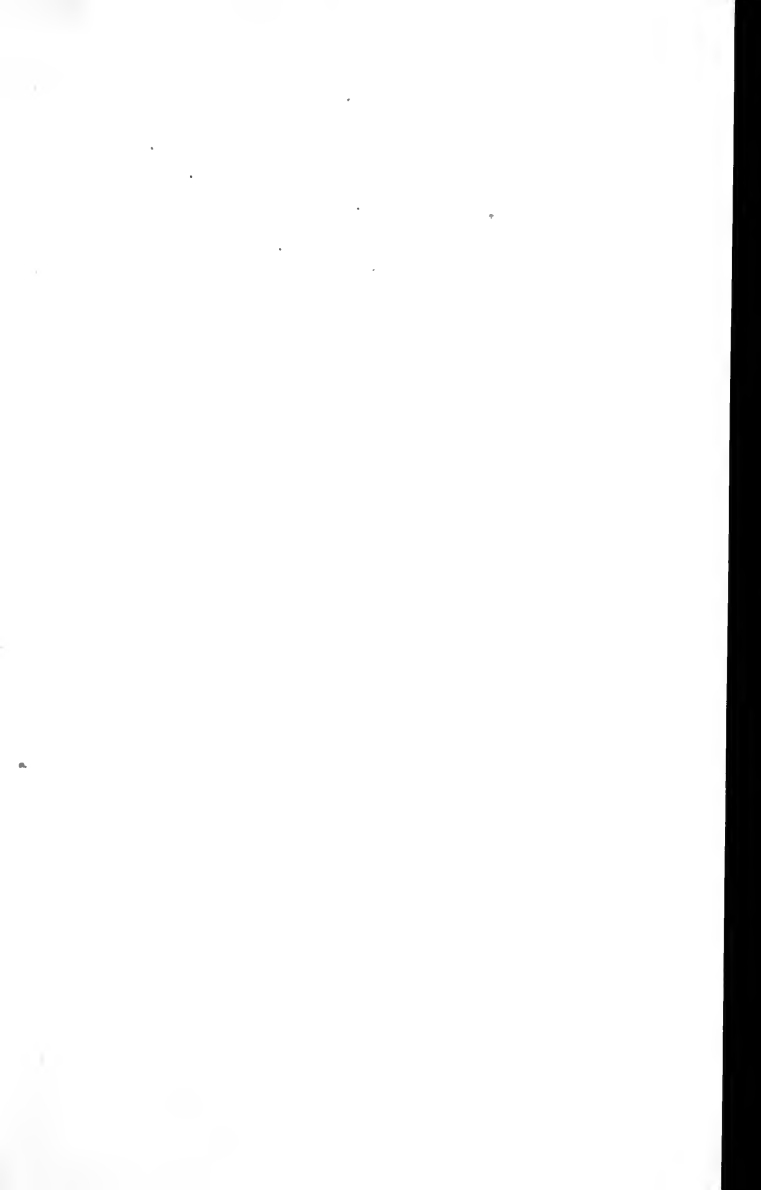
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CORRIGENDA.

1. In the heading of Chapter VI., Part I., page 42, for *Gospel* read *Epistle*.

2. The heading of the book on pages 135, 137, 139, 141, and 143, should be "Solemn Mass in Presence of the Blessed Sacrament."





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